

OCTOBER 5, 1910

PRICE, TEN CENTS

# THE NEW YORK DRAMATIC MIRROR



Byron.

Gladys Holton as Tytyl

Irene Brown as Mytyl

## "THE BLUE BIRD"

Tytyl: "They're getting the cakes! The table is full of them! They're eating, they're eating, they're eating!"



# BIOGRAPH FILMS



Released October 3, 1910

## THE ICONOCLAST

### How the Seed of Discontent is Sown

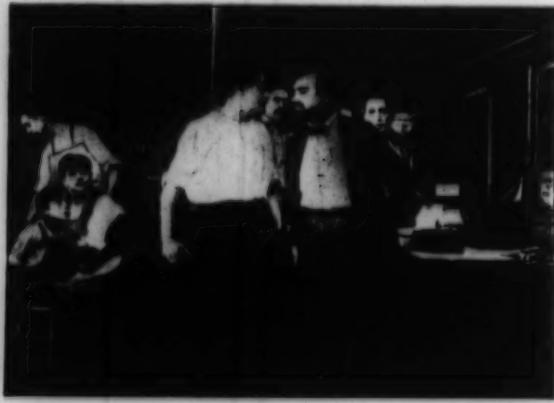
Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often drink. The principal character of this Biograph story is a lazy, drink-sotted printer, who imagines himself ill-favored because he is not as well off as his employer. He finds, however, that wealth is not all, for it cannot purchase health and strength, and when he witnesses the fortitude of the hopelessly crippled child of the boss, he views the world from a different angle. Realizing that his condition is rather the result of drink and his own lack of endeavor, he resolves to mend.

Approximate Length—992 feet.

Released October 6, 1910

## A GOLD NECKLACE

This is a delightful comedy of errors in which a gold necklace figures. Mable lends her necklace to Nellie—Nellie loses it. Sam,



Released October 8, 1910

## HOW HUBBY GOT A RAISE

her sweetheart from the city, promises to buy a duplicate for her, of course, thinking the necklace her own, and also not knowing Mable. The governess finds the necklace and returns it to Mable, unknown to Sam. Sam sees it on Mable's neck and purchases it, still supposing it from Sam returns it to Mable much to her astonishment. Sam sees it on Mable again, thinks she has stolen it, and, while he goes to tell Nellie, his valet seizes it from Mable. Mable calls the constable to arrest the valet, who has now returned it to Sam. The participants in the comedy are now assembled, and an explanation smooths out the mystery.

Approximate Length—576 feet.

Approximate Length—410 feet.

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# The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, OCTOBER 5, 1910

No. 5169

## Mr. Winter Still Discontented

**M**IRROR READERS no doubt have digested the remarkable letter from WILLIAM WINTER published on this page last week, in which contribution the venerable critic—who is respected widely for his ability if not for his opinions about the modern drama—charged the editor of this journal with falsehood, personal animosity, dishonesty and a perversion of his remarks upon the drama, and sought to justify his practically isolated position among dramatic critics of eminence in his perfervid and zealous attacks upon such men of great genius as HENRIK IBSEN, MAURICE MAFFERLINCK, GERHARDT HAUPTMANN, HERMAN SUDELMANN, ARTHUR WING PINERO and other advanced dramatists to whom the rest of the world accords enthusiastic praise and listens in admiration.

It requires many words—in fact a multitude of words—to explain a position like that assumed by Mr. WINTER, but no perennial flow of language can effectively defend or adequately excuse a mental course following a viewpoint radically opposed to the viewpoint held in common by those of the rest of humanity who are competent to judge vital drama with reference to the period of its evolution.

Not content with his attacks upon THE MIRROR for its alleged misconception both of modern drama and Mr. WINTER's opinions, and upon the editor of this journal as a person lost to all integrity and every sense of decency, Mr. WINTER, in *Harper's Weekly* of Sept. 24, proceeds afield again with his unmatched vocabulary and his marvelous industry and endurance and spreads upon two pages of fine type a reiteration of some of the principles which at least have made his former contributions to that and other journals interesting. That Mr. WINTER feels he has not yet converted anybody to his eccentric beliefs is apparent from the violence of feeling with which he still enlivens his writing and the space he demands therefor.

Like most controversialists with a bad or an illogical cause, Mr. WINTER resorts to peculiar means to enforce his contentions—a habit which he imputes to those who do not agree with him—perhaps hoping that in the mass of matter he turns out on a subject these defects will be lost to view. Mr. WINTER, in what ordinarily might be assumed to be virtuous indignation, says of the editor of THE MIRROR:

Malicious in spirit and furtive in method, shrewd and skilful in the use of innuendo, learned and resourceful, observant, vigilant and accomplished, that able and experienced journalist ought to be more judicious than to put himself clearly on record as a gross calumniator;—but thus his malice and anger defeat his judgment. It is an old trick to attribute to an opponent opinions that he never has expressed and does not entertain, show those opinions to be erroneous or absurd, and thus leave him, apparently, vanquished.

It would perhaps be unkind to say that this description exactly fits the style of argument that characterizes Mr. WINTER's writings on this subject. It is only necessary to reprint a few lines from the article in *Harper's Weekly* by Mr. WINTER side by side with the paragraph in THE MIRROR, from which he quotes, to illustrate Mr. WINTER's method:

Mr. WINTER in *Harper's Weekly*:

And now comes the leading dramatic journal of the country with the amazing affirmation that "Morals of all sorts are mere abstracts of tradition when set against life, its opportunities and its disasters to-day."

THE MIRROR's Actual Statement:

These times are strange times. There is unrest in every scale of society. Old laws and old manners are tested as they never were tested before. Old standards of honesty and rectitude have suffered because of the success of chicanery and dishonesty in all walks of life. Privilege and its grafting to the few has made millions of malcontents among the many. Religion has suffered because those who administer it have strayed far from the principles which have been preached for ages. Morals of all sorts are mere abstracts of tradition when set against life, its opportunities and its disasters to-day.

The editorial in THE MIRROR, a sentiment in which Mr. WINTER thus misrepresents—for who can fail to see that this journal meant that "morals of all sorts are mere abstracts of tradition," because of social unrest and the abandonment of old standards of conduct?—was a discussion of "The Theatre and Modern Life."

From this it may be plain that Mr. WINTER is not "malicious in

spirit," or "furtive in method." That he is "shrewd and skilful in the use of innuendo, learned and resourceful, observant, vigilant and accomplished" no one can deny.

## All Have Their Troubles.

THE PHILOSOPHICAL CONCLUSION that others have their troubles sometimes enables the ruminating person with troubles of his own to bear his ills with something that resembles an optimistic grace.

Individual reformers and groups of theorists who imagine vain things are fond of projecting remedies for diseases from which they allege the theatre of this country is suffering. The theatre here is by no means perfect in health, but, on the whole, it is in a condition that should inspire hope and a pleased expectation rather than unhappy prophecy.

Compared with the theatre in other countries, it may be said to be doing well both as to its internal affairs and in its public relation. Good plays—of which there are many—find good audiences, as a rule, in a country whose cities are growing by leaps and bounds, as the census returns show. In England, especially in the provinces, they are complaining that audiences are growing smaller and smaller, not on account of the dramatic fare offered—though the English provinces have been in the habit of patronizing dramatic antiquities that here were shelved long ago—but because rural England is being depopulated by emigration in a measure that injures the theatre. And if it is not emigration, they say, it is a tendency among those who remain to stay at home, the middle class that of late years has taken to country residence having abandoned the theatre for domestic quiet, or the new found joys of rural life. If any great number of the English have turned from the cities to the country, they probably have warrant for abandoning the theatre, as the difference between the character of dramatic amusement furnished the cities and that offered to the smaller towns in that country would influence them. Whatever the ills of the American theatre may be, they are slight when compared with those of the English theatre, which really is suffering from stagnation outside of London. That city, being the world's greatest, must cater to a cosmopolitan public, and needs all its notable dramatic matter and figures for local demand.

In Germany there are several evils which cry for remedy. New and onerous taxation has called protest from managers, while the rank and file of the theatrical profession are in arms against the competition of amateurs, who have so increased in number and persistence—often assisted by pecuniary means—as to threaten the future of the German drama from an interpretative viewpoint. One of the misfortunes of the American stage is seen in the decrease in the number of competent players—a natural result of a lack of an authoritative educational system for the profession—and an amazing and disconcerting increase in the number of inefficients, and this in a way parallels the condition on the German stage noted. In Germany, however, managers are acting in concert in the hope of enforcing a remedy. They propose a board of examiners and a minimum test for talent and technique. Amateurs who meet requirements will be permitted to enter the profession; and those who fail will be excluded in spite of the money they may have as an aid. But how will this work out? An amateur with money enough may hire his own theatre—or a hall if not a theatre—and organize his own company. Yet the public eventually will decide the matter, if the amateur persists; and the amateur will fail in the end if he shows no talent, though he may force an entry finally by developing talent that a primary examination fails to disclose.

Those who have assumed as local the overcrowding evil that embarrasses the profession in this country, one of the results of which is a large number of unemployed actors in New York, will see that a like state of affairs exists in Germany. In fact, the conditions there must be worse than the conditions here in order to have enlisted the efforts now making for a remedy. And a similar condition exists in London, where complaints of actors are persistent and incessant, based on like circumstances—the incoming in multitude of amateurs and incompetents to fight with trained players for a living.

It is seen that the theatre the world over has its troubles and its ills. An excursion into other lands than those mentioned would disclose kindred matters for complaint and problems that are hard to solve.

# THE NEW YORK DRAMATIC MIRROR

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NEW YORK, OCTOBER 5, 1910

## A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance

## The Usher



One passing the vicinity of the cheaper motion picture places on Fourteenth street may note in front of these places flaring posters of the melodramatic order, that assume to illustrate the animated pictures to be seen within.

A visit within any of these places will disclose little relation between the pictures shown and the bills outside that advertise them. Old melodrama posters here find a use to stimulate curiosity without reference to their character.

But one thing about these posters seems strange, until it is explained. Where a poster depicts a "scene of violence," the flourishing of a pistol and the like, the weapon will be found to have been covered over with paper superimposed on the poster. Thus the scenes of violence are so treated that they are in a measure ineffective as originally pictured.

Inquiry as to this modification of the posters develops the fact that it is done by order of the Police Department of New York City, acting under a provision of the Penal Code, which forbids the display of pictures that tend to demoralize youth.

Therefore, to this extent, there seems to be a police censorship of amusements in New York. In fact, inquiry at Police Headquarters develops the fact that there is a censorship of such posters under the authority of the criminal law.

The vexatious question of dual personality may yet disrupt the tortured City of Brotherly Love. Just where Mayor Reyburn leaves off and Mr. Reyburn begins is the prize puzzle question in Philadelphia. One of these gentleman was elected chairman of the committee that gave an elaborate banquet to Oscar Hammerstein for the purpose of enticing grand opera within the municipal gates. Rudolph Blankenberg,

acting for the taxpayers who were not bidden to the banquet, insists that it was Mr. Reyburn; Thomas D. Finletter, attorney for the dual person, insists that it was Mayor Reyburn. There the matter seethes.

If Mr. Blankenberg is right, the dual person had no power to pledge \$1,434.00 of the city's money to pay the deficit in the banquet account, and the city council acted illegally in ordering the payment. If Mr. Finletter is right, the taxpayers are liable for the debt contracted. Joseph H. C. McAllister, George W. Zane, James M. Hazlett, Thomas J. Ryan, Morris Rosenberg, and Isaac D. Hetsell, members of the council which approved the expenditure, were all subscribers to the banquet at \$10 a plate. Mr. Zane, however, did not attend the banquet. Mr. Finletter contends, therefore, that Mr. Zane is entitled to a vote, although the other subscribers are not. Without Mr. Zane there can be no two-thirds vote in the council, which is necessary to pass a bill. Mr. Zane's voice makes the required two-thirds.

One might think that the men would rather pay the deficit out of their own pockets than place themselves in such a disadvantageous light before the whole country; but they don't feel that way at all. Meanwhile, those unconcerned will watch the ingenious administration of law in Philadelphia with astonishment. The fame of Philadelphia lawyers is as old as the law in this country.

Should the actor go into politics?

Not unless the actor is also a politician.

Proof of this conclusion is furnished by Dick Ferris. Some time ago, it may be remembered, THE MIRROR noted the fact that Mr. Ferris had been "prominently mentioned" as a candidate for lieutenant-governor of California.

There are many circumstances intervening between mention as a possible candidate and the actual candidacy, just as there are between the candidacy and an election.

Mr. Ferris entered the lists for the nomination. He did not secure it, but he did secure considerable political experience, and paid for it.

He spent \$10 in telegrams from Minneapolis "biting at the bait," \$40 for expenses to San Diego and "incidents" while there; \$90 for a trip to San Francisco, with more "incidents"; \$554.40 on a second trip to San Francisco and return, including hotel bills, the cost of a "banquet hall" for a "smoker," maintaining headquarters, etc.; \$100 as personal expenses in canvassing for votes, being "the fall guy," as he says, for a bunch of alleged citizens duly qualified who moved into saloons coincidentally with the aspiring candidate's desire for refreshment; \$1,396 for circulating and verifying petitions and a printing bill; \$1,200 for more petitions industriously circulated (perhaps) by skilled politicians into whose hands he had confided himself; and various other sums ranging from \$450 down for the many purposes that develop in a preliminary campaign for a nomination, the whole sum expended being \$5,390.76—with no nomination in sight.

This is one of the lessons which the unwary and ambitious man learns when he seeks to become a statesman.

The Art Society of Pittsburgh originally had among its objects "the abatement of the billboard nuisance," so called, in the interests of a "Picturesque Pittsburgh."

At a recent meeting of the society it was found to be short of funds; it was discovered that some of its members were merchants or business men who themselves employed billboards to promote their enterprises; and it was found that the outlook of the society was not bright. It was resolved, however, to continue the work upon which the organization had entered.

In spite of the activity of anti-billboard societies, billboards seem to increase. If they diminish in number and size in one city, where restrictions are imposed, the surplus of material thus resulting seems to find places in cities where the billboard men have practically a free hand.

There is a novelty on one of the Western vaudeville circuits in a musical act.

Five civil war veterans have been brought together as "Old Soldier Fiddlers."

One of these, G. A. W. Ford, played the bones in minstrels in the old Christy days, "befo' de wah," and says he can play them yet.

This quintette would feel offended, it is said, if they should be called violinists. They call themselves fiddlers, and not one of them knows one note of music from another. They confine their efforts mainly to the old tunes, with a preponderance of war melodies, and they wake memories while they entertain.

## PERSONAL



**Gordon.**—Kitty Gordon, more beautiful than last year in *The Girl and the Wizard*, became a Broadway star last week in the English version of *Alma, Where Do You Live?* The ability to wear handsome clothes pleasingly, a voice clear, sweet and under perfect control and an agreeable presence did more than her statuesque beauty of face and form to win Broadway. Her composure during the noisy rudeness of the first night audience at Weber's and her evident desire to please her friends and to treat the thoughtless portion of the audience, whose demonstration during the so-called "kissing" song was inexcusable, with charitable indifference, gained for her a host of new friends and the respect, as little as it is worth, of those who found delight in burlesquing the song. Miss Gordon's display of fortitude was twice remarkable in that it was shown on her first night as a Broadway star and in the presence of the most discouraging element—ridicule.

**Marlowe.**—After a Summer in Europe, Julia Marlowe returned to New York, Sept. 28, on the *Oceanic*. Miss Marlowe looks much refreshed and according to her own story is eager to get busy on Shakespeare's *Macbeth*, which will be one of the *Bohème-Marlowe* new productions this season and which will open in Boston on Oct. 24. A Summer vacation for Miss Marlowe does not mean a Summer of idleness—merely a respite from exacting night-after-night appearances on the stage. A pilgrimage to the Macbeth country of Scotland and a tour of the various countries of Europe in search of costumes filled the greater part of her time. A few week's rest at her villa in Rapallo, Italy, was sufficient to relax the strain of last season's long tour. With her she brought valuable costumes for use in *Macbeth*, all of which she declared to the customs officials, a proceeding, in view of recent discoveries of smuggling on the part of social and theatrical celebrities, rather unique.

**Bellew.**—Kyrie Bellew began his season Sept. 27, in Bridgeport, Conn., in Henry Bataille's *The Scandal*. If this play from the French is anywhere near as successful as Mr. Bellew's former adaptation from the same language, *The Thief*, he will need no new play for some seasons to come. Mr. Bellew is another of those players who gain recognition on the English stage and then crossing the Atlantic find so hearty a welcome that he determines to remain here. His choice of plays has been fortunate including more notable successes than plays that were but moderately prosperous. *A Gentleman of France*, *Raffles*, and *The Thief* are the three productions which Mr. Bellew's name always recalls. Last season might be called his "off year," for *The Builder of Bridges*, though not a failure, was not up to the Bellew standard of former years.

**Dixey.**—Mr. and Mrs. Henry E. Dixey (Marie Nordstrom) have the London success, *The Naked Truth*, this season. Their tour opened in Toronto, Monday night. Mr. Dixey's last Broadway appearance was in the failure, *Mr. Battles*, at Weber's last season, while Miss Nordstrom has not been seen here for several seasons. Mr. Dixey will have the role made famous in London by Charles Hawtrey.

**Nethersole.**—One by one does George Tyler of the Liebler firm announce his acquisition of favorite stars. Gertrude Elliott, Margaret Anglin and Lena Ashwell, whose association with the Liebler firm has already been announced, is closely followed in that alliance by Olga Nethersole. For the next two years Miss Nethersole will appear in a repertoire of her plays in addition to a new play, which the energetic Liebler press representative asserts will give Miss Nethersole an opportunity to practice the celebrated Nethersole kiss. It will be remembered that Miss Nethersole's osculatory demonstration was the season's sensation several years ago.

## THE MATINEE GIRL



MAY BUCKLEY

"**B**OOTH TARKINGTON said something to me that I have put in my rosary. It is my dramatic prayer."

May Buckley settled her broad, flat black hat more firmly upon her small head and her maid closed the dressing-room door behind us. We picked our way gropingly out of the Comedy Theatre and crossed Forty-third street. Miss Buckley explained that she packs her lungs by a walk after every performance.

"The prayer?" I reminded her.

"He said when we were rehearsing Cameo Kirby, 'Don't act for anyone beyond the fourth row.'"

Marie Cahill's years of work with the man in the back row as the objective point arose and challenged the assertion.

"One must reach the person in the back row, but think of the person in the fourth." The small brunette with the serious eyes answered the unspoken argument, "and must play as though she were thinking no farther back than the fourth row."

And we talked not at all of the clever little play, but of Miss Buckley's real vacation. She had gone to London to study The Little Damosel on its native heath and to meet the young author whose first play it is, but her rest followed her return to America, when she went to Rocky Wold Camp in the hills of New Hampshire. On her dressing-room table is a green silk cushion fragrant with its filling of pine needles, and embroidered in gold letters with "In Memory of the Rattlesnake." The Rattlesnake was a mountain to which she and the giver, Juliet Wilbur Tompkins, had trudged eight miles in one of their excursions from the exclusive camp where only the tired and properly introduced may rest and where everyone must be between the sheets at half past nine.

We stood on the street corner and lifted our voices above the clang of the elevated while she told me that as Booth Tarkington's advice was her rule of acting, so the compliment of Coquelin to a big eyed, small bodied child of seven, was the sweetest praise she had ever heard. She and a girkin who, "I hear is married and has loads of children," were the children in May Blossom at the Madison Square Theatre.

There was a children's performance of Camille, under the direction of Dion Boucicault, in the old theatre and Coquelin was one of the amused audience.

"That little thing with the dark eyes is an artist in embryo," he said, and forgot his speech, even as she remembered it.

We were crossing Sixth avenue and a taxi-cab started to run over us, but changed its mind and saved our lives by shying violently, when she told me how she had studied the part of the Chinese Magdalen in The First Born.

"I loitered about Chinatown in San Francisco," she said, "and visited Dupont street, the dreadful street of all nations. There I saw the poor little slaves sitting at their tiny windows, their faces expressionless as a doll's. They showed no thought nor feeling except in their eyes, with which they never looked straight at you, but always up and sideways. In my room I used to practice for hours their queer little stumbling walk."

Seven cities have not claimed tiny Miss Buckley, but two States have. Chroniclers have earnestly affirmed that she is a California girl. Others have asserted that they knew she made her debut in life on the island of Manhattan. Miss Buckley before being lost with her maid amid the shadows of Bryant Park ended the long dispute.

"I was born in San Francisco, of a German father and an English mother. My name is Uhl. When I was two years old I was brought to New York, where I grew up, if a girl who has never lived more than a year and a half any place has grown up. Can you decide my nationality? Gipsy, isn't it?"

A further fact complicates her dramatic nationality. America has accepted her, has sometimes lauded her, but England took her to its stage bosom. England loves the frail bodied, gentle little folk we have sent it best. It gave its deliberately fervent approval of Edna May and Pauline Chase. But it never spoke warmer words than of May Buckley, whom it acclaimed an artist in the small, and on whose "delicate art" it has set the mark of its changeless approval.

This is the day of the Noble Crook. The thief is having his—sometimes as in My Man it is her—day on the stage. Very few years ago a manager esteemed for his sagacity told a playwright he could not produce his play because it contained a thief.

"Nobody has any sympathy for a thief," he said. Then came Leah Kleschna. The Little Grey Lady followed in the procession. The Thief filled houses for two seasons. Raffles was brilliantly played to brilliant audiences. Arsene Lupin's antics entertained us. The author of My Man, believing that the way had been sufficiently broken, makes his heroine an ex-convict, who had stolen a bracelet to buy medicine for her sick child.

One begins to suspect that it isn't crime, but the detection of it, that is hideous, until the light breaks. We see that outline of the truth. It is the motive of theft that interests us. It is the reconstructed crook, or the crook in process of reconstruction, with whom we have the sympathy the Broadway magnate denied him.

An intense admirer of Mary Shaw's wrote me that it was upon a suggestion of Miss Shaw that the Professional Woman's Club of Boston was founded. Miss Marion Howard Brasier writes me from the City of Learning that Miss Brasier is the founder of the club, enclosing a letter in which Miss Shaw disclaims the honor of the parent suggestion. Lie down, intense admirer!

Marie Russell has so deft a trick with words and so keen a nose for a good story, that she would have been a brilliant sister of the scribblers had she not chosen to be an actress. A current number of a magazine contains an entertaining article by her on the successful experiment in farming made by herself and Mr. Mantell at Atlantic Highlands.

The milliner shops show a Lillian Russell hat, a soft, broad turban of draped velvet, a jaunty hat that misses but one note in expressing Miss Russell's personality. The turban should have Chinese embroidery for garniture, for when everything else in the world fails to interest the world's loveliest blonde her eyes light with jealous flame at the word Chinese. Her fond for collecting porcelains led her into the domain of Chinese religion and art. She talks of a thousand years ago in Pekin as chattily as of to-day in New York.

At the fashionable chemist's one sees, too, a buttermilk-glycerine soap, wrapped in pale yellow paper, ornamented with pansies. Its name, Maxine Elliott, conjures sales.

Richard Scott says he knows the cleverest and most philosophical maid in all the land of vaudeville. She made her debut in Shakespearean drama and had intended to endeavor to illuminate the great William's text all her life. But the best laid plans of would-be classical actors oft gang agley. From the Southern vaudeville circuit the girl sends this resigned sentiment:

"Sad at first, but happier now. Find acoisse in vaudeville full of artistic Shakespeareans."

Yes, gentle reader, Emma Dunn who plays Mother is a mother. A small girl of seven is to her credit. Baby Beresford her mother's friends call her.

A matinee girl sends her love to "that dear old man who remembers all about everything, White Whiskers," and asks me who he is. He's an attentive but deliberate admirer of My Aunt Jane.

Billie Burke expresses in a plaintive little note her ambitions. "I am longing to get something I can branch out in and be an actress, to act really, not bob my curly about and wear pretty frocks and crinkle up my nose and be cute, but touch some deeper chord in the hearts of my audiences, for I feel they like me and somehow I feel that I have something better to give them than I do now. If I can only find an outlet to these ambitions I may do something yet."

Let no one say hereafter that woman is not woman's friend. Alice Neilson heatedly defends a songstress whose rich and aristocratic husband has charged her with plucking him until no pin feather remains in his purple skin. "How do we know that we know all about it or ever will?" she asks, and propounds for us another question. "When will we separate the woman from the artist?"

Clara Morris' comment on the case, whispered from her sickbed at The Pines, was: "Why, the man must have signed all that away in his pajamas!"

THE MATINEE GIRL.

## THE SHUBERTS WIN A CASE.

Frank L. Perley Defeated in His Claim for \$25,000 Damages.

The Shuberts won out through a decision of the Court of Appeals on Sept. 28, in the suit brought against them by Frank L. Perley to recover \$25,000 damages for alleged breach of contract, the court affirming the judgment of the lower courts dismissing the complaint.

Mr. Perley had alleged that the Shuberts had agreed prior to May 1 in each year, for a five year period, to set aside for him six good routes covering all theatres, the booking of which was under the control of the Shuberts for the production of whatever attraction Mr. Perley might desire to present. The Shuberts claimed that the routes had been made ready for Perley, but he had never demanded them. On a former trial of the action, Mr. Perley recovered a verdict of \$25,000, which was afterward reversed by the Appellate Division.

## A ONE-ACT PLAY.

THE VICTORIOUS SURRENDER OF LADY BYBIL. A play in one act by Captain Leslie T. Peacocke in *The Smart Set* for October, 1910.

If all surrenders could be fraught with such satisfaction, the world would be full of the vanquished. Lady Bybil really loved her husband, anyway, although she had married him because the family needed his cash. In assuming that he wanted her only because she belonged to the peerage, she deceived herself, because he really loved her also. Believing as she did, she kept the key to her apartments in the west wing, and never invited him there until the dashing widow excited her jealousy. Then she handed over the key and fled, leaving her husband to follow as soon as he came out of his delirium of joy.

The situation is palpably artificial, but it allows considerable neat work that entertains, although it does not exactly scintillate. The characters are the conventional lay figures in society comedy, but the strings are managed so skillfully that they act naturally. That one can foresee the denouement does not rob the narrative of its charm. The sketch serves to while away idle moments pleasantly enough.

## A TALE OF THE KEROSENE CIRCUIT.

Mrs. Ida F. Jones, of Wayland, Ia., has filed a suit for \$25,000 damages against the Wayland Hall Company and its manager, F. M. Reel. The suit is based on the statement that she purchased a seat to witness a production of *The Royal Slave* and was conducted to one directly under a kerosene lamp, and that while an usher was turning down the lamp, it fell from the bracket and covered her with oil which ignited and burned her badly.

## CYRIL KEIGHTLEY.



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Cyril Keightley is that able young English actor whom Charles Frohman first introduced to New York as Billie Burke's leading man in *Love Watches*. Mr. Keightley is an Australian and made his professional debut on the little continent. Joining McKee Rankin in 1901, he made a long tour through Western Australia and Africa, finally landing in London in 1902. A few years later Mr. Frohman signed him for America, where he made a favorable impression, and now Henry W. Savage has brought him over again as leading man of *The Little Damosel*. Mr. Keightley is much more American than English in speech and manner, proving the oft-repeated statement that Australia is more akin to the States than to the Mother Island.

## EDITH WYNNE MATTHISON

EVERYMAN AND ONE WOMAN EXHIBIT, ABSOLUTE UNANIMITY OF OPINION.

Mrs. Kennedy's Conservatism—No Favorites Roles—Vacation and Work—Tribulations of Touring—Theatrical Illusions—The Part of the Audience—Sir Henry Irving—The Value of Brothers—A Favorite Author—Judith and Maudy—Recapitulation.



EDITH WYNNE MATTHISON.

Although Mrs. Charles Rann Kennedy says that she is not a satisfactory person to interview, there may be two opinions on that subject. Mrs. Kennedy meant that the gate into the inner courtyards does not open at every clarion call from without. Much battering does not drop a single bar; the chains and bolts fall aside only in response to a hidden spring. Unless one is willing to search for that, he must content himself by wandering in the most formal of paths without a glimpse of the rose trees and pansy jungles inside.

One trouble seems to be that Mrs. Kennedy does not have an opinion ready made to fit every subject that is broached. For instance, she has no favorite role, and such a question to her appears foolish. "I like variety," the actress remarked. "I shall play Hermione and Sister Beatrice again this season, but as for liking one part better than another, I don't."

The secret of this impartiality is not difficult to find. Mrs. Kennedy—on the programme she spells it Edith Wynne Matthison—has achieved a uniform personal success in all the parts she had played. Naturally, a person likes to do what he can do. Miss Matthison evidently can do whatever she attempts. Although her most unique success came in *Everyman*, that is far from being the limit of her ability. Therefore, she finds pleasure in all roles. Q. E. D.

"I am quite ready for work," continued Miss Matthison. "I have been spending a pleasant vacation at the shore and in and out of New York, but now that the season is drawing near, I am looking forward to the Winter." The speaker obviously meant exactly what she said, for her face had all the quiet enthusiasm and reserved expectation of the artist, who takes real pleasure in her work. The penalty of failure is a distaste for the occupation—always correcting the equation for personal aberrations—and the reward of success is inner satisfaction as much as outer emolument.

Miss Matthison does not wear a harried expression in the natural course of events. Her face is strong but mobile, as those who know her on the stage must remember. In the shadow of a violet and tan hat, it is animated with gentle dignity that invites only the courtesies of convention from a stranger. Miss Matthison chose tan and violet for her costume by no mere chance, as even an amateur psychologist in dress could see; the colors advertise the wearer's tastes and personality more accurately than much speech could do it.

Although a conscience is not a fashionable appendage, one feels no surprise to hear Miss Matthison say, "I don't feel as if I earned my vacation, because last Winter I had comparatively little to do. This year, I shall begin with a new part on Nov. 7. I am to play Mrs. Ford in *The Merry Wives of Windsor*." This role is in the nature of a departure for Miss Matthison, because hitherto her name has been associated with more serious parts. In that way,

Mrs. Ford will be quite as much of a test of her ability as some harder roles of other kinds have been.

"Although it is more convenient to play in New York, I have a friend who likes to go on tour in order to see the country. Of course, it is a liberal education in the elements of human nature, but for all that, I prefer to stay where I can have my home." Most actors would willingly surrender the education in hardships incident to travel, if they could cultivate domestic virtues in a stationary home. They may extract meager consolation from the reflection that the confirmed New Yorker is the most provincial citizen of the United States. Mental narrowness is no more admirable in a metropolitan than in a rustic, and certainly in less necessary.

"Still, my tour last Spring didn't waste my energy," Miss Matthison relented a bit in her attitude. "Only at the end did the weather get hot enough to cause us discomfort. It was in Detroit or Cleveland—I'm not sure which—that the miracle in Sister Beatrice nearly finished us all, actors and audience alike. The real miracle is that anyone lived through that performance. The theatre was not equipped with the correct apparatus for making the clouds of steam, so it was necessary to fire up the furnace that heats the whole house. You can imagine the effect on a warm evening in early Summer. The entire audience endured martyrdom in order that Sister Beatrice might appear in a cloud of glory." One may surmise that the suffering was not entirely vicarious, however, for Miss Matthison herself had a warm recollection of the affair.

"I ought not to tell you how that illusion is produced," added the speaker regretfully, "but no doubt the public has long since learned all about the hidden mechanism of that mystery. Still, if there are any unsophisticated people, they should be left in the dark. Like a child, I want to be humbugged at the theatre. A person who sees through all the illusions, not only doesn't get his money's worth, but he doesn't get any return for his expenditure of trouble." Mrs. Kennedy has a cavernous pity for any tiresome person who has lost the ability of deceiving himself. This is an essentially feminine point of view, for men—as a rule—scorn a neighbor who buys gold bricks. Perhaps the distinction between deceiving oneself and being deceived by another is not nearly so wide as it looks; certainly the result is not startlingly different. In the end it amounts to the same thing, like suicide and murder. Of course, it all depends upon what a person goes to the theatre for. If he wants amusement, common sense will dictate a sympathetic state of mind; if he wishes to cultivate the critical attitude, that is a different matter. At least, such is the popular impression.

"This much is true," said Mrs. Kennedy with as near an approach to the oratorical manner as she uses in conversation, "the audience performs half of the play. All they give, they get back." Actors are well aware of this fact; approval buoys them up on a billow. "Audiences vary greatly, even from night to night in the same house. The most unique are the East Side audiences that I have played to, somewhat similar to the Saturday night assemblies in the English provinces. They are most enthusiastic—either for or against. While I was in the production of Hamlet, they used to take Ophelia as a joke. The love scenes were exquisite torture for us. I couldn't appear on the stage with Hamlet but they would begin." Miss Matthison did not go into details; she let her face express the horror of the inquisition, even while she laughed at the recollection. A fiendish delight audiences sometimes take in grilling entertainers, for nothing can embarrass an actor so much as to undergo mockery of his serious sentiments. It is a primitive instinct, but it survives even on Broadway.

"Applause doesn't often embarrass an actor," Miss Matthison continued, "but Sir Henry Irving once nearly succumbed. After his sickness, when he returned to the stage to play Becket, I was in the audience, as I was then playing only Portia. As soon as Sir Henry entered, the audience set up that low, rumbling roar which is a peculiar British institution. For ten minutes, I think, they keep it up. I never heard anything like it. Sir Henry kept saying to the man who had to open the scene, 'Go on, go on. They are overdoing it.' At the end of the play, they all surged down to the orchestra, waving their hands and shouting. It was splendid."

Miss Matthison's reverence for the great English actor with whom she was associated for twelve months, amounts almost to superstitious awe. Every reference to him is to pay him some tribute. Only a real genius could ever create and maintain such a fief of human hearts as Sir Henry ruled. "He had a great personality. Although he was simple and straightforward, everyone seemed small beside him. You always knew when he entered the room, whether you were watching for him or not. His appearance was striking; he had the head of a lion, of course, but there was much, much more than that. His magnetism, a combination of will and intellectual power, overwhelmed everybody it touched."

When one listens to Miss Matthison's eulogy, he comprehends Maeterlinck's Blue Bird theorem, that a man dies only when he is forgotten. True immortality consists in being remembered. For that reason the immortality of an author is the most enduring and the immortality of an actor the most fleeting. Without a tangible memento, a man's memory fades and dies in a generation or two. After that his name survives as a dry, meaningless relic of the past.

"I began acting because it was in my blood, I suppose. One has to earn a living, too, and it is as pleasant to act as to do anything else. I do the pleasant things because I love them, and I accept pay for the long rehearsals and the rest of the drudgery. I can stand the drudgery, however, for my three brothers gave me a very good bringing up. Took care of me? Well, yes, in a way; but they also knocked all the nonsense out of me. They would not allow

## The Social Pace

"Now, why do you suppose they all come out here?" mused the Philosopher, as he and his companions stopped with their backs to an unpopular lemonade stand and watched the Coney crowd surge past one evening when Summer inspired the resort.

"Probably, for the same reason that we come," said the Ordinary Person.

"To study human nature and to get local color for a new story!" scoffed the Cynic, as he nodded toward the Author.

"Well, I don't suppose it is exactly that," admitted the baffled Ordinary Person. His ideas were never too lucid.

"No, I don't suppose it is," agreed the Cynic, dryly.

"Of course, some are simply scavengers," suggested the Author, as a faultlessly dressed, alert eyed man passed.

"But how about the countless others?" said the Cynic.

"Idle curiosity," murmured the Philosopher, as if the responsibility of having broached the topic imposed some solution upon him. He pointed to a respectable couple gaping at every tawdry booth on their path.

"After they have been once or twice, they know what Coney is. Still they habitually return after curiosity is dead." To sustain the Cynic's contention, a hilarious group of roisterers struggled by.

"They are having a good time in their way," said the Ordinary Person, deprecatingly.

"Look at this!" A woman slouched along, a shapeless personification of weariness. Her arms hung limply, her hat drooped despondently, and her skirts trailed carelessly. "Is she having any more enjoyment by coming here?" As if in answer to his question, the woman turned toward the terminal of the car lines.

"Well, you make a guess," said the Philosopher. "I'll do better," volunteered the Cynic. "I'll ask any one you pick out."

The Ordinary Person looked feebly astonished, but the Author answered, "Here's your game, this young couple headed this way. They look intelligent and habitual."

Now, the Cynic had a very fascinating manner when he chose to fascinate. In mesmeric tones he frankly asked questions which were really none of his business.

"Sure," said the young man, "we just come because every one else does."

"You got to keep up with society, you know," the girl interrupted, smiling upon the Cynic in her most devastating way.

"I believe you are exactly right." The exaggerated courtesy of the Cynic's voice struck the two as being a model of politeness for future emulation.

"You have heard," said the Cynic, oracularly, as his chance acquaintances melted into the crowd. "Could anything be more psychologically satisfactory? The empirical method of obtaining information really dazzles one by the absolute predictability of results."

me any feminine foolishness while they were around." In spite of drastic fraternal methods, no harm has been done; on the contrary, Miss Matthison is justified in her humorous approval of her brothers' treatment.

"For recreation I like walking and reading." That is an inevitable British choice. "Although I have never yet done it, I have always wished to go on a tramping trip. The only drawback is the limited wardrobe that it imposes. As for books, I read all but trash. I may say without fear of the consequences that my favorite author is my husband. His present work? Well, at the present minute, he should be hanging pictures. We are just straightening up for the Autumn. His literary work? He is now writing *The Idol Breaker*, a new play."

To write plays with one hand and hang pictures with the other is no mean claim to distinction. If his pictorial efforts are as successful as *The Servant in the House*, Mr. Kennedy has been liberally endowed by the fate that distributes gifts.

Although she admits to no favorites, one surmises that Miss Matthison likes the harder roles better. A foe worthy of her steel is calculated to rouse her enthusiasm, if a role can be called a foe. Here, just where the story might well begin, it had to close, so Mrs. Kennedy could return to pass judgment on the mural decorations with which she is going to live, and no doubt on the literary creations who share the Kennedy apartment. The interview did not end, however, until Mrs. Kennedy had suggested that her formal dignity is transmutable to friendly vivacity.

## FARCE ENDS LONG RUN.

Seven Days ends its run at the Astor Theatre on Saturday night, Oct. 22. The comedy will have played fifty weeks and a total of 401 performances without loss of a day since the opening night last November. With one exception the cast is identically the same as opened in the piece. The company will spend the greater part of the season in Boston and Philadelphia, returning to wind up in Brooklyn and the outlying theatres in Manhattan.

## SUIT FOR ALLEGED DISCRIMINATION.

George W. Burks, colored, a messenger for a Rochester trust company, is suing the owners of the Temple Theatre in that city for \$500 damages for refusing to sell him tickets on the ground floor of the theatre. He was offered tickets in the balcony, but declined them. He alleges that the refusal was on account of his race and color.

# The Latest New York Productions

## Rebecca—Rebecca of Sunnybrook Farm.

Comedy in five acts by Kate Douglas Wiggin and Charlotte Thompson, adapted from Mrs. Wiggin's *Rebecca* books. Produced Oct. 3, by Klaw and Erlanger, direction of Joseph Brooks.

Miranda Sawyer ..... Marie L. Day  
 Jane Sawyer ..... Elias Glassow  
 Mrs. Perkins ..... Ada Deaves  
 Mrs. Simpson ..... Viola Fortescue  
 Rebecca Rowena Randall ..... Edith Taliaferro  
 Emma Jane Perkins ..... Lorraine Frost  
 Ciara Belle Simpson ..... Violet Mersereau  
 Minnie Smalle ..... Kathryn Bryan  
 Alice Robinson ..... Etta Bryan  
 Jeremiah Cobb ..... Archie Boyd  
 Abner Simpson ..... Sam Colt  
 Abijah Flagg ..... Ernest Truex  
 Adam Ladd ..... Ralph Kellard

All the friends that *Rebecca* made between the covers of Mrs. Wiggin's books will be charmed to make her acquaintance again on the stage—or rather to continue her acquaintance, for she is just the same friendly girl as before. The play tells the story of her life from the time she arrived at the Brick House to live with her two aunts, until her graduation from Wareham Academy. Her romp with the village children, her disgrace, and her flight to Uncle Jerry's occupy the first act. At the Ladd cottage, she meets "Mr. Aladdin," her faithful friend from that instant, and sells the soap. During the flag-raising at the Sawyer's barn, she artlessly effects a reconciliation between Simpson and his wife. On her graduation from Wareham, she finds a deeper life opening before her in the love of "Mr. Aladdin." In its episodic way, it preserves the simplicity and childlike sweetness of its original.

Obviously, *Rebecca* of *Sunnybrook Farm* is no problem play, no melodramatic concoction, no roaring comedy; it is only a sweet, pure idealization of child life. It is good to forget that no *Rebecca* could be so entirely innocent, frank and lovable outside the domain of literature; it is refreshing to live a few minutes within touch of her wholesome radiance, beyond any breadth of sordid trivialities. Perhaps an atmosphere so charged with concentrated virtue may make cynics gasp for breath like fish out of water; they may not be able to stand so much fresh air at once, and no amount of argumentation will ever make them believe that their superior sophistication has cost them anything that was worth retaining. In such deplorable cases friends can only shake their heads, for the disease has gone too far to be remedied. For those whose appetites cannot be cloyed by sweets with every course, *Rebecca* of *Sunnybrook Farm* opens a door out of our workaday world into a garden fragrant with sublimated virtue. Surely there exists a public that remembers a childhood redolent—in retrospect—of all the simple delights of life; that public—and no other—should hasten to live a youth that never existed by calling on *Rebecca* of *Sunnybrook Farm*.

The play, of course, has its flaws. It is conventional in characters and situations, but it follows a good convention. It is episodic in structure; each act is complete by itself. The incidents are usually improbable and the characters engage in equally improbable tasks just for the sake of remaining on the stage. For example, *Miranda* Sawyer sprinkles her clothes out in the yard, pares apples in the barn, and leaves a kitchen table out during a thunder storm; no New England spinster of her proclivities would have perpetrated such infractions of time-honored regulations.

On the other hand, the humor ripples gently through most of the play, and the romance at the end is tinted very prettily by the setting sun. The pathos of the Simpsons, unfortunately, is not very convincing, but *Rebecca*'s early woe and *Miranda*'s suffering afford the needed shadows in their own places.

The cast is well balanced, varied, consistent, and usually satisfactory. Edith Taliaferro played the first three acts with a naive dignity that was nothing short of fascinating. In the fourth act, when *Rebecca* assumes long skirts, she needed a little broader power, a little less of the guileless youthfulness. Even so, Mr. Aladdin was a lucky man.

Marie L. Day as *Miranda* Sawyer did a bit of characterization that is genuine. The pathos of the last act, relieved by her acid wit, rings with the spirit of Spartan New England. Crabbed as she was in speech and action, she made us understand the clear depths of her devotion to her niece.

Ralph Kellard and Ernest Truex, although pleasing, were somewhat out of drawing. Mr. Kellard was far too youthful in appearance and manner; Mr. Truex has not mastered the New England dialect. Lorraine Frost was "elegant." The girls were well individualized; the tom-boy, the pretty girl, the snob and the forward miss. Ada Deaves was satisfactory in spots. Archie Boyd rose to the occasion in the second scene. Others could have improved considerably.

The play aspired only to amusement in a simple fashion. The first-night audience liked it well enough to call Mrs. Wiggin upon the stage. It is quite likely that others will like it as well.

## Globe—The Girl in the Train.

Musical comedy in three acts: book by Victor Leon, music by Leo Fall, adaptation by Harry B. Smith. Produced on Oct. 3, by Charles Dillingham.

Karel Van Myrtens ..... Melville Stewart  
 Anna ..... Vera Michelena  
 Pieter Bockenstiegel ..... Phillip Branson  
 Gonda Van Der Loo ..... June Grey  
 Judge Van Tronk ..... Claude Gillingwater

Van Dender	Henry Vincent
De Liege	Donald Hall
William Kroutvliet	James Reaney
Martha	Bessie Franklin
Cornelius Scrop	Martin Hayden
Professor Wiesum	Gilbert Clayton
Adeline	Vivian Rushmore
The Beadle	Harry Strang

The *Girl in the Train* arrived in New York last night, where her car will stay on the siding for some time. She points another moral on the subject of chivalry. A young husband about to take a trip, persuaded his wife not to accompany him on account of a severe snow storm. He gallantly turned over the berth, reserved for his wife, to an actress. This brought about a divorce case of a highly entertaining variety. Later the wife exerted her utmost charm to ensnare her husband again, and the judge followed the actress with attentions of a marked nature until everything is straightened out again.

Story and music in a German operetta are more evenly balanced than the same elements in an American musical comedy. The song numbers of the German product are remarkable more for their quality than for their quantity—a fact, unfortunately, not always true of the American prototype. The *Girl in the Train* has been thoroughly Americanized—that is evident—yet the process of naturalization has not so completely destroyed the humor of the piece, as is often the case in adaptations, and the music, of course, retains its originality. The American musical comedy is expected to contain anywhere from sixteen to twenty musical numbers. Expectation is not defeated. The full number of songs, good, bad and indifferent, catchy songs, scratchy songs and songs without meaning, is dished up for the satisfaction of those who are supposed to be hungry for melody. Along comes a German operetta with its half dozen of first-class song numbers, and, unless the piece is so roughly handled in adaptation that it becomes ludicrous, it makes a hit. The reason is not difficult to find. Good music and a good story never need go a-begging. The *Girl in the Train* has in Leo Fall the man who wrote the dainty music of *The Dollar Princess*, a worthy musical sponsor, while Harry B. Smith's treatment of Victor Leon's book is entirely commendable.

The production suffers from a lack of good vocalists. June Grey is dainty, graceful and a pretty dancer, but her singing ability is slight. Her personality and not her voice brought a measure of success to the duets, trios and quartettes in which she figured. Bessie Franklin has a high metallic soprano, not at all adapted to showy music. The men were not singers. Vera Michelena in the role of the wife was excellent. Miss Michelena looked beautiful and sang splendidly.

The story, like that of so many German operettas, solves its difficulty through inspiring jealousy in one or the other of the estranged. It borders on the danger line, but never steps over. Rigue it is, but not vulgar. Just at the moment when one expects a shock comes a neat little turn which relieves the situation and thrills with fun. The master of the relief corps is Claude Gillingwater. Whatever unpleasantness might exist in the play would have to come from his role. Mr. Dillingwater's handling of the part is in the highest degree judicious.

The first scene, a court-room in Amsterdam, with the course of justice in full operation, was the most amusing of the three scenes. The masquerade of the second act in the house of Karel Van Myrtens offered an opportunity, which was not neglected, of furnishing a lavish drawing-room. In this act Phillip Branson captured the comedy honors. The last act, a public square in Makkum, Holland, for scene, opened with a Bessie McCoy-like Dutch dance. The culmination of the story engrossed the attention and made one forget or at least not miss the comedy, which depended not on striking nor witty lines, but on situation. The chorus work, what little there was, was excellent. Only two ensemble songs required the presence of the "merry-merry." Their absence was a pleasant relief from the large choruses with which most musical comedies are furnished.

## Bijou—My Man.

Drama in four acts, by Forrest Halsey. Produced on Sept. 26, by Frederic Thompson.

Teddy	Addie Frank
Lizzie	Anna Wynne
Edith	Mary Carter
Jim Roberts	Robert Drouet
Mabel	Anne Sutherland
Jordan	Campbell Gollan
Bill	George Spivin
Bert	John Beck

*My Man*, although it may be more effective as a short story than as a play, is by no means negligible in its dramatic form, because it presents a real problem and solves it in a real manner. The treatment of the criminal class will bear all the illumination that the thoughtful can shed upon it. Forrest Halsey's play is no mandarin plea for chronic offenders, but it is an argument for those who are more sinned against than sinning, and it is a protest against the injustice of present conventions. As Diamond Mabel said in the third act, "It is always the woman who pays." The man can shirk punishment and leave her to expiate her lapse from virtue by the bitterest penitence. Of course, she erred, and erring deserved some harsh handling by fate; but by all the laws of equity, her partner should have shared the burden. Possibly a just heaven is reserving castigation until the judgment book is finally read. *Dies irae venient.*

Ordinarily we agree with Jim Roberts. "She didn't have to become a crook. She chose it, and she deserves all she will get." That came from a man who had maintained an unimpeachable reputation for integrity at the expense of no small hardship. When Jim Roberts discovered that his wife was a thief who had broken her parole from a penitentiary and had stolen her child from an asylum, the ground rocked under his feet. He was ready to surrender four hundred dollars and to jeopardize his reputation to save his wife from serving the rest of her sentence, but she refused this sacrifice. She had stolen to put bread in her child's mouth and she knew what it had cost her. Submitting to inexorable laws, she returned to complete her sentence.

There is something almost sublime in this inexorable fatalism, although it may easily descend into tawdry melodrama. *My Man* is not melodrama, however, for the simple reason that it is constructed according to the law of cause and effect, and not according to the law of chance.

Granting the premises that Mr. Halsey assumes, the action moves inevitably toward the conclusion that he presents. One may hesitate, of course, about granting such a character as Edith, determined to make a fresh start on the honorable road for the sake of her boy. Here, one does well to realize that criminals are individuals and not types. Persons of widely differing dispositions may have the same little quirk in their careers that forces them to the same misdeed. They should be treated individually, however, and not in the aggregate. It can not be said that Mary Carter made Edith's a very credible role; but she rose to no climax. She underacted, rather than overacted—for which, praise be rendered.

The masculine paragon who rescued Edith, received better treatment from Robert Drouet. Although it takes a strong narcotic to lull one's skepticism of Jim Robert's actual virtue, Mr. Drouet does his full share toward putting the spectator's cynicism to sleep.

Anna Wynne has the difficult tasks of opening the play with a monologue and of opening the inconsequential fourth act with a humorous love scene. For her work in the first she deserves great credit; she chattered most entertainingly, as she did in the next two acts. Of that fourth act she should be immediately relieved. The play ends at the third curtain; anything more blunts the poignancy of the climax and adds nothing to the enjoyment. Here is a plot which has no falling action; the effort to manufacture it for the sake of the public evidently impressed even Mr. Halsey as a futility. It should be amputated instantly, for the drama is complete without it.

Addie Frank is a remarkable juvenile, and Campbell Gollan is commendable. The show part, however, is given to Anne Sutherland—and wisely given. Her big, strong, flashy Mabel, "built so she looks like Forty-second street and Broadway, no matter what clothes she wears"—Diamond Mabel arraigns society in scathing terms, not to defend herself, but to defend Edith, and the arraignment is justifiable.

Only one thing is to be regretted—the assault on settlement work. That is unwarranted.

The fate of *My Man* will be instructive, because it is a serious play with a serious purpose. The cast needs strengthening in Edith's role, and the narrative needs abbreviating. For the sake of the play, this should be done.

(Continued on page 10.)

## ACTIVITY IN THE CHILD ACTOR CASE.

The National Association of Theatrical Producing Managers held their monthly meeting on Sept. 21. A committee consisting of Walthrop Ames, Daniel V. Arthur, James K. Hackett, Robert B. Mantell, Henry W. Savage, Lee Shubert, E. H. Booth, Augustus Thomas, George C. Tyler, Lincoln Wagonhale and Fred C. Whitney was appointed to take immediate action toward securing new legislation in those States where the factory and child labor laws are construed to include the employment of stage children. The committee will meet this week and map out its plan of work. The method of procedure will be much like that employed in securing the passage of the new copyright law last year, only the present emergency will require delegations to the legislatures in the States where the offending law exists, in Illinois, Massachusetts, and Louisiana. Only one delegation was necessary in the copyright case, for that question was thrashed out in Washington. A number of prominent managers and well-known players who have been child actors will journey to the capitals of the several States during the session of the legislatures and present their arguments at that time.

## FROM STAGE TO PULPIT.

The Rev. Walter E. Bentley, a former actor, lectured at Wellington Hall, Wellington Place, London, England, Sept. 6. His subject was "From the Stage to the Pulpit."

## JOHN HARE COMING

Charles Frohman announces that John Hare will come to this country under his management next Spring in a repertoire of his old plays.

# THE BLUE BIRD

THE NEW THEATRE OPENS WITH MAURICE MAETERLINCK'S FANTASTIC FAIRY PLAY.

**Narrative of the Ten Scenes—Symbolism of the Play—The Spectacle and the Mechanics of the Production—The Cast and the Acting—A Great Audience Witnesses the Premiere on Oct. 1.**



**Songs.**

Gladys Hulette as Tytyl, Irene Brown as Mytyl, and Louise Closer Hale as Berylune.

Mummy Tyl	Ethel Branden
Daddy Tyl	Reginald Barlow
Tytyl	Gladys Hulette
The Fairy Bérylune	Louise Closer Hale
Bread	Robert E. Homans
Fire	Pedro de Cordoba
Tylo, the dog	Jacob Wendell, Jr.
Triette, the cat	Cecil Yapp
Water	Gwendolyn Valentine
Milk	Elizabeth H. Van Sell
Sugar	Georgio Majoroni
Light	Margaret Wycherly
Granny Tyl	Eleanor Carey
Gaffer Tyl	Robert McWade, Sr.
Tyl Brothers and Sisters	Jeannette Dix, Madeleine and Marion Fairbanks, William H. Davis, Noble Morrison, Fred Winkelman, Eleanor Moretti, Berta Donn, Martha McGraw, Clairborne Foster, Claribel Campbell, Emmett Hampton, Eileen Percy, Douglas Joss, Ralph Santars, Dorothy Davis, Helen Kent, Isabel Lamon, Noble Morrison, Roland Wallace, William H. Davis, Bertha Allen, Ruth Boyce, Viola Cain, Juliet Day, Margaret Parcagh, Gloria Gill, Dorothy Kelsey, Florence LaBadie, Ursula MacKarness, Bonnie Mandie, Mabel Shaw, Meta Weidlich.
Other Blue Children	
Hours, Mist Maidens and Stars	

In the land of Otherwhere lived a poor woodchopper and his family. On Christmas eve, after Mummy Tyl had tucked her two children into their white beds, had blown out the light, and had left them asleep, a very strange thing happened. Tytyl and Mytyl, wakened by the merriment of the rich children who lived across the way, found that the lamp had lighted itself. Slipping out of bed, they stood watching the happy neighbors when an ancient dame, whose chin almost touched her nose and who crooked herself over a staff, entered the room in search of a blue bird to cure a sick girl. Tytyl and Mytyl offered to continue the search, for they knew that the beldame was a fairy, even before she gave Tytyl the green cap with the magic diamond. The wonderful thing about this jewel was that by turning it, the holder could see the souls of everything which have been hidden from man ever since fairies forsook the earth. When Tytyl tested the stone, the familiar old room lighted up with a rosy glow, the cat and the dog loquaciously uncurled themselves on the hearth, the soul of light appeared from the lamp, water from the faucet, milk from the jug, and bread from the mixing pan. With these companions of man, Tytyl and Mytyl flew away across a forest of Christmas trees to the fairy's palace. Sometimes by themselves, sometimes with their friends, but always under the direction of Light, Tytyl and Mytyl set out on their strange quest.

They greeted Granny and Gaffer Tyl and their dead brothers and sisters in the Land of Memory, where they learned that those who leave the earth do not die unless they are forgotten. The blue bird which Tytyl found here turned black as soon as he was taken away. In the weird palace of Night the children investigated caverns where all sorts of ghosts, illus, and evils were imprisoned. Here in the garden of moonbeams flew and sang thousands of blue birds, all

of which died without moonbeams to eat. The graveyard dissolved into a wonderful bower of tall, fragrant lilies, when Tytyl turned his diamond, so they knew the bluebird did not live in the Kingdom of the Past. Perhaps their most amazing trip was to the azure halls of the Kingdom of the Future, where they talked with the souls that were waiting their turn to sail from the quays of the dawn in the gold and white galley to the earth. The blue bird from this land turned pink, so they had to return to their cottage without the bird after all.

In the morning when an old neighbor, who strangely resembled the fairy, came in, Tytyl discovered that his own turtle-dove was quite blue. So he sent it to the neighbor's sick little girl as a Christmas present. The girl was so pleased that she ran to thank him, but in her joy the turtle-dove escaped from her clasp and disappeared through the open casement.

Juvenile patrons will get only the fanciful story of the adventures of Tytyl and Mytyl, but wary theatre-goers know that Maeterlinck means a great deal more than he says. The blue bird is the symbol of happiness, no sooner found than lost again. It is always to be found, however, in memory as in expectation: that is Maeterlinck's comfortable optimism. A few beliefs concerning the life of the soul he expresses figuratively. A soul does not perish as long as there are those left on earth to keep its memory green. Nor can a soul pass through this existence as an entirely negligible quantity; it must choose some gift, good or bad, before it is allowed to leave the azure halls of the future to embark in the gold and white galley. Graveyards are but empty tenements; a continued existence after death is entirely incorporate, perhaps the most curious, the most mystic, bit of his philosophy is the idea that every object, animate or inanimate, has its own soul or essence of being. He attempts to characterize those souls and their attitude towards man. Light is an ethereal guide; bread is a squat servant; cat is a hypocritical traitor; dog is a loyal protector. This notion reaches its most unusual climax in the forest scene, omitted in the presentation, where the various trees plot against Tytyl and Mytyl. The oak is cumbersome, the birch timorous, the lime friendly, and the poplar haughty. Whether we subscribe to this personification of objects, we can understand its appearance in mystic philosophy.

All this symbolism is lost for the moment, however, in the panoramic splendor of the production. The ingenuity of the stage manager has been not exhausted perhaps—because each year sees new wonders—but it has been taxed. The walls of the woodcutter's cottage have been built so they are convertible into sheets of shining opal, and every article in the room has been constructed so it will open and yield up its soul—the clock, the bread pan, the fireplace, the spigot, and the milk jug. Scenes melt one into another with incredible rapidity; a moment after impenetrable gloom has settled upon the churchyard, the light steals back upon a forest of Easter lilies. To Benjamin Franklin he ascribed all due credit for his contribution to the spectacle: electric light slumbers like the yellow sunshine of an Indian Summer over the Land of Memory, it bathes the Halls of the Future in pale blue, it illuminates the candles of the Christmas trees—in fact, it presides behind the throne at every moment. Steam pipes, the prosaic hand-

## WILLIAM COLLIER AND WILLIAM A. NORTON.

Rehearsals of William Collier's new play, *I'll Be Hanged if I Do*, are progressing satisfactorily. The above picture shows Mr. Collier in the act of reading the play to William A. Norton, who was a member of the stock company at Ely's Gardens, Denver, this past Summer, and who was one of Mr. Collier's chief supports during the Collier stock engagement at the same place. Mr. Norton this season will be with Ethel Barrymore in *Mid-Channel*.



SAM BERNARD



He came from Milwaukee. Who? Sam Bernard. That is Mr. Bernard in his new musical comedy *Came from Milwaukee*. In real life Mr. Bernard hails from Birmingham, England, but has lived on this side since his fourth year and has done all his stage work here. Preliminary announcements had Mr. Bernard in *The Duke's Understudy*, in which he was to be the understudy. But on Preston Gibson's suggestion that *He Came from Milwaukee* would better suit the play the latter title was adopted.

maids of gauze, curtains, behave much more poetically in effect, because steam has no ugly straight line to mark its edge in ascending. The dances of Fire and Water, the Hours and the Stars, wind like a phantasmagoria through a dream. Is it any wonder that in this lavish pageant one feels a little satiety before Tytyl and Mytyl return to their home?

If the play were to be shortened, the scene in the Land of Memory is the one to be omitted, because even good acting could not make it quite congruous. The most interesting work is undoubtedly done by Jacob Wendell, Jr., and Cecil Yapp. As the dog, Mr. Wendell obviously has great opportunities, and he grasps them, barking and panting his loyalty to his master and his ineradicable hatred to the cat. Mr. Yapp, because his role less evidently meets the actor half way, deserves especial commendation for his striking performance. Gladys Hulette and Irene Brown, who sustain the long juvenile roles, acted with notable ease and spontaneity from beginning to end. The posing of Gwendolyn Valentine, the leaping of Pedro de Cordoba, the sneezing of Berta Donn, the cackling speech of Louise Closer Hale—all were features of the production. With these attractions, *The Blue Bird* may nest as it wishes to at the New Theatre, secure in the support of a wide popular interest in ornithology.

## THE NEW THEATRE ORGANIZATION.

Personnel of the Great Playhouse for the Season of 1910-1911—Some of the Plans.

The New Theatre starts its second season auspiciously, indicating its purpose to cater to the general public with a variety of notable offerings, as has been indicated in *The Minion*. The personnel of the theatre is thus announced:

Winthrop Ames, director; Lee Shubert, business director. Executive staff: E. E. Lyons, manager; Vanessa Harwood, press representative; Jed F. Shaw, treasurer. Company of Players: A. E. Anson, Lee Baker, L. Bateman-Hunter, Albert Bruning, Jessie Busley, Louis Calvert, Rose Coghlan, Pedro de Cordoba, Mrs. H. Otis Dellenbaugh, Frank Gilmore, Ferdinand Gottschalk, E. M. Holland, Ben Johnson, Elsie Herndon Kearns, Thais Lawton, William McVay, Wilfrid North, Olive Oliver, Mrs. Sol Smith, John Sutherland, Master John Tansey, Jacob Wendell, Jr., Olive Wyndham, Cecil Yapp, Edith Wynne Matthison. Producing staff: George Foster Platt, producer; Stephen Notman, producer; Frederick Stanhope, assistant producer; Wilfrid North, stage-manager; Johnson Briscoe, prompter; E. Hamilton Bell, art director; Elliott Schenck, musical director.

Olive Oliver and Frank Gilmore have been added to the company and will make their first appearance with the organization on Nov. 7 in *The Merry Wives of Windsor*. Edith Wynne Matthison has been cast as Mistress Ford, Rose Coghlan as Mistress Page, and Louis Calvert as Falstaff. The cast will include also Leah Bateman-Hunter, Mrs. Sol Smith, A. E. Anson, Lee Baker, Albert Bruning, Ferdinand Gottschalk, Ben Johnson, William McVay, John Sutherland, and John Tansey.



Eleanor Carré

Gladys Hulme

Inez Brown

Robert McWade, Jr.

### "THE BLUE BIRD: THE LAND OF MEMORY

Gaffer Tyl: "How they've grown"

#### WHAT ITALIAN AUTHORS ARE DOING

"THE MIRROR" CORRESPONDENT GIVES AN OUTLINE OF MASCAÑI'S NEW OPERA.

**Isobel, Called Isabeau in Italy, Based on the Legend of Lady Godiva—A Long First Act, a Great Tournament Scene, and a Tragic Climax—New and Old Plays for the Romans.**

(Special Correspondence of THE MIRROR.)  
Mascagni is writing a new opera, *Isabeau*. The first act lasts one hour and a quarter. In this act there is a grand tournament of great musical audacity. The second act lasts only a quarter of an hour. Here we see Isabeau emerging from an immense black cloak, which conceals her from the eyes of the crowds around her. She passes on horseback—her long, fair hair, forming a veil about her. In the last act, Isabeau throws herself in front of her lover, to save his life and is killed in his stead. But you will soon see this opera, yourselves. I will, therefore, say no more.

Although Beuelli's new work, *The Cantata of Rome*, has not been given, we already know its plot. The scene is laid on a velvet shore by the sea. The air in this enchanted place is as mild in Winter as in Summer and the sky is always a smiling blue. Altogether the place is a divine picture on earth. It is also Beuelli's favorite residence and where he loves best to write. When here he never wears anything on his feet but sandals. His residence is called *Torreto*, and in fact resembles a tower with its old walls covered with plants. Within, however, all is of modern elegance. There are only two rooms on the ground floor and two on the first floor.

Beuelli writes in a little room at the top of this Tower. It has a splendid view over the sea, which he adores. The room is small, but it is a gem of flowered simplicity. Here he has written all the works that have made him celebrated in the world of art. He works without interruption, for no one dares disturb him when employed.

He has other work to do at times. "I can leave this," he says, "but I cannot leave my writing." "I love Shakespeare," he also says, "and study him as every mortal, who dreams of the theatre, must study him."

He has written *The Cantata of Rome* for the Roman Exhibition of next year. "I have written this Cantata," he says, "with all the ardor of my first, first youth. I feel I am not worthy to write such a great work, but I have done my best." Mancinelli is to put the poem into music.

Beuelli takes a sea-bath every morning in a child's

bathing costume at which he laughs, when accompanied by friend or friends.

Married is one of the few novelties we have had

#### THE VIOLA ALLEN CUP.

Viola Allen has just received from Vienna a handsome silver cup which she intends to present annually to the best lady rider and horse shown at the Green Briar County Horse Show, the year's most popular social event at White Sulphur Springs, Va. The cup is to be known as the Viola Allen Cup, and will become the permanent property of the lady winning it two seasons consecutively. It was executed by the famous house of V. Mayer's Boehne, jewelers, gold and silversmiths by special appointment to the Emperor of Austria. Miss Allen ordered it while in Vienna last Summer. The cup stands fourteen inches in height. It is surmounted by the figure of a horse.

during the past month. Here a poor seduced girl manages to make her seducer marry her. Afterwards she tells her husband how she hates him for his conduct. The seducer lives to gain her pardon for his past and all ends well.

Another Comedy of seduction is that of a woman who kills her seducer when he threatens to tell her husband unless she gives herself to him again.

It is not a pleasant subject, but it is no pleasure to write that it brings down the house with applause.

A very pretty one-act play is called *Just in Time*. Here we have a married woman forsaking her husband. She is allowed to keep her child until he is seven years of age. The seven years have elapsed and we see the woman lamenting the loss of her child and a young snob courting her. But she does not want his love. She wants only her child.

An old lady friend calls upon her. She is very fond of the young snob and speaks well of him to the poor neglected wife and mother. When, however, she perceives that she made a blunder she takes the young man's arm and drags him away.

Then follows a very fine scene between the husband and the poor wife, who begs him to take her child again, "to save me from myself," she cries at last in despair.

"Oh!" sneers the husband, "You are strong enough to save yourself without the help of a child" and leaves her.

The lover then comes in again and is nearly succeeded when the boy runs in and rushes to his mother. "Just in Time," as the title of the little play says.

Lastly, the Dashes appears again and with many words winks to the public and explains how she had brought about the miracle. The public would like the husband and wife to be reconciled and this may happen later on in another little act by the same author. Duse once played the wife, she is a great favorite with the author, who has written a powerful drama for her and we are anxiously waiting to see it.

N. P. Q. N.

#### "LITTLE DORRIT" DEAD.

A London dispatch says that a link with Charles Dickens has been severed by the death at 80 of Mrs. G. M. Hayman, one of his close personal friends, who is said by her family to have been the original of *Little Dorrit*. She would have been her eighty-first birthday next month. Mrs. Hayman's father was a solicitor living in London, and was for years an intimate friend of Dickens. The novelist was a frequent visitor at the house and took keen interest in all the members of the family. Mrs. Hayman's brother, who died while still a child, is said to have inspired another Dickens character, *Tiny Tim*.



## MRS. FISKE'S ACTIVITY.

Her Summer and Autumn Tour to Close in Chicago and Her Regular Tour to Open in Buffalo—Her New Plays.

Harrison Grey Fiske yesterday announced the plans for Mrs. Fiske's activities during the present dramatic season. Her tour, which began at Boston on April 26 last, after leaving the Lyceum Theatre, of this city, has been continuous since that date. She has visited the Pacific Coast and the Northwest, and on Monday night began a month's engagement at the Grand Opera House in Chicago. During this extensive tour she has presented *Becky Sharp* and Ibsen's *Pillars of Society*.

*Becky Sharp* is in the bill for Mrs. Fiske's opening week in Chicago. Next week will be devoted to *Pillars of Society*, and on Monday, Oct. 17, she will appear for the first time in a comedy entitled *Mrs. Bumpstead-Leigh*, by Harry James Smith, the novelist. This play will be given for a week and a half only. It represents Mr. Smith's first work as a dramatist, although he is well known among the younger literary men for his short stories in the magazines, and especially for his recent novel, "Enchanted Ground." The comedy follows new lines and Mrs. Fiske's character is one of an original and amusing nature. In connection with *Mrs. Bumpstead-Leigh* there will be presented a one-act play by J. M. Synge, entitled *The Shadow of the Glen*. This is a poetic Irish drama that was one of the contributions to the Irish national theatre movement conducted in Dublin a few years ago by W. B. Yeats, Lady Gregory, and several others. The last half of the week in Chicago will be given to Hauptmann's *Hannele*, in which she was seen in New York last Spring.

Mrs. Fiske's Chicago engagement, which will end on Oct. 26, will mark the conclusion of her Summer and Autumn tour, but on the following Monday, Oct. 27, at Buffalo, the regular tour for this season will open. During its progress *Becky Sharp* solely will be given, the remarkable demand for this comedy having induced Mrs. Fiske to present it exclusively until February. She will visit the South with it for the first time and will also present it in several of the Eastern cities.

In March Mrs. Fiske will open her annual engagement in New York with a new production and will remain in this city until the close of the dramatic season. Besides *Mrs. Bumpstead-Leigh* Mrs. Fiske has several plays from which to select for her metropolitan season. Included among them is a brilliant comedy entitled *The New Marriage*, by Langdon Mitchell, author of *Becky Sharp*, and of *The New York Idea*, the scenes of which, as in the case of the latter play, are laid in New York. Gertrude Atherton has also completed her play for Mrs. Fiske. It is entitled *Julia France*. Mrs. Atherton says that her object in writing this play is to make it a sort of dramatic pioneer, as *A Doll's House* was in its day. "The rapidly developing woman," she writes to Mr. Fiske, "has not been formulated before, but no doubt this is what she is coming to. There will be plenty of the others left!" Mrs. Fiske is equipped with still a third new play, of German origin, that will be Americanized by a well-known adapter.

The length of time that Mrs. Fiske has been playing is somewhat remarkable. Since she produced *Salvation Nell*, two years ago, with the exception of a brief Summer holiday last year and a cessation of four weeks for rehearsals last Spring, she has acted continuously. In other words, when her Autumn tour concludes at Chicago, out of a term of one hundred and two weeks she will have played eighty-six weeks.

## SUNDAY DRAMA?

William A. Brady in conjunction with the Shuberts has announced his intention of forming a society to be known as the American Stage Society, which may witness twenty-five Sunday performances of drama at Daly's Theatre, beginning Oct. 28. Every member will be required to pay an initiation fee in addition to the charge for each performance and will be required to subscribe for the entire series. A subscriber for an orchestra seat must pay an initiation fee of \$10 and a membership fee of \$2 for each performance. Balcony subscribers must pay a \$7 initiation and \$2 or \$1.50. The gallery initiation is \$3 and the membership 25 or 50 cents a performance. Every member must subscribe for one seat for the entire series of twenty-five performances, and he will be assigned to the same seat every Sunday night. A different play will be given each Sunday night. All the Brady and Shubert stars will appear.

## THE EAST SIDE MATINEES.

The demand for tickets for the four East Side subscription performances to be given by the New Theatre for working people at from 10 to 50 cents per seat has been so great that the directors have decided to throw open the entire top balcony at all performances. This balcony, which was closed when the alterations were made last Summer, contains 500 seats. These seats will be sold at 50 cents each.

The committee in charge of the East Side performances announced that all tickets for the first of the series, to be given next Monday evening, had been disposed of, and that they had received twenty applications for each seat. In other words, 40,000 people had applied for the 2,000 reservations. It was found that a majority of these wished to pay 50 cents, and it was therefore suggested that the balcony be opened and that a flat rate be made at this price. In several instances organizations asked for from 500 to 800 seats and were able to get from twenty to seventy only. Several factories wanted large blocks and were dis-

satisfied because they could not get them. When it was thought that the applications were all in the tickets were distributed pro rata, and after the last seat was gone twenty societies and institutions made applications, which, if they had been granted, would have filled the house four times over.

Each person who applied for the first performance was given the right to subscribe for one or all of the remaining three. Many took advantage of this privilege. Others who wished to see *The Blue Bird*, which is to be given on the opening night of the series, transferred their applications to the second, third and fourth performances, so that in each instance a full house is assured.

In opening the top balcony the New Theatre does not restrict it to any class of patrons. The seats will be sold at the box-office instead of at the application stations on the East Side, and may be had two weeks in advance. The first purchasers will receive the front row seats, and those who come later will be given reservations farther back.

## OUT OF TOWN PRODUCTIONS.

Marie Cahill opened her season Wednesday evening, Sept. 28, in New Haven, in a new musical play called *Judy Forgot* by Silvio Hein and Avery Hopwood. Miss Cahill's New York opening has been deferred till next Thursday night, Oct. 6.

The previous evening, Sept. 27, Kyrie Bellew began his season in Bridgeport, Conn., in *Henry Bataille's The Scandal*. The company includes Gladys Hasson, Ffolliott Paget, Vincent Serrano, Frank Connor, and Ernest Stellard.

Friday evening, Sept. 30, Marie Tempest gave the first American production of *A Thief in the Night*, by Tristan Bernard and Alfred Athia. The play is from the French. Graham Browne was in the cast.

Gertrude Elliott made her American debut in Mrs. Frances Hodgson's play, *The Dawn of a To-morrow*, in which Eleanor Robson starred last season, Sept. 30. In the cast are Fuller Mellish, Sydney Booth and Scott Gatt.

## NEW THEATRES.

The Baker Stock Company opened the new Baker Theatre in Portland, Ore., on Sept. 17, with *Sweet Kitty Bellairs*. The company includes Alice Fleming, Grace Hadsell, Thomas McLarnie, T. J. Carrigan, John W. Burton, and later Henry Stockbridge, Lillian Andrews, John W. Sherman, and Margo Duffett. Minor members of the company are Reah Mitchell, Mildred Disbrow, Nell Franzen, Nita Quinn, Louise Redinger, Ruth Lechner, Ronald Bradbury, Theodore Fairbanks, and Stanford Guild.

At Indiana Park, near Columbus, O., Manager Miles is planning a new theatre to cost \$30,000 and to accommodate 2500. It is to be ready for the Spring opening.

The Phoenix Realty Company of Jersey City has begun operations for the new Orpheum Theatre at Summit avenue and Cottage street. Plans call for a fireproof building of brick, to seat 1400.

New theatres are possibilities in Houston, Tex., and St. Louis. David Simon of Chicago is attempting to float the Houston project as a part of a planned theatrical circuit. The playhouse in St. Louis is to be in the vicinity of the recently opened Princess Theatre in Grand avenue.

## The Latest New York Productions.

(Continued from page 7.)

## Irving Place—Die Schmuggler.

Comedy in three acts by Dr. A. Dinter. Produced on Sept. 29, by Theodore Burghart.

Schimmel	Adolf Kuehns
Salome	Georgine Neuenendorff
Katheine	Ella Robba
Schlesim	Heinrich Oestfeld
Alois	Carl Neumann
Schang	Eugen Hohenwart
Andres	Henry Voelmers
Schorach	Robert Bräun
Michel	Otto Wurm
Jacob	Ernst Werther
Seppi	Hugo Riehmann
François Sperber	Friedrich W. Staudt
Charles	Hans Hansen
Chassepot	Gustav Olmar
Zipfel	Bernard Robert
Deschenes	Bertha Kleen
Pimpe	Siegfried Bruck
Biedermann	Arthur Bogdahn
Grimmig	Hans Armin
Neumann	Heinrich Habrich
Null	Ernst Pitschau

The opening play of the Irving Place Theatre was largely attended by a delighted audience. The narrative relates the adventures of witty Alsations and pompous German officers. The hero, accused of smuggling watches across the border from France, goes through various comic crises, until he is finally acquitted and allowed to embrace the heroine.

The actors were enthusiastically greeted. Eugen Hohenwart, the new leading man, manifested a great deal of ability, and Ella Robba is an ingenue who understands her business. Friedrich W. Staudt dashed gayly through his role. Adolph Kuehns added comedy of considerable breadth, Bertha Kleen flirted vivaciously, and Gustav Olmar and Georgine Neuenendorff, old favorites at the Irving Place Theatre, made good their enthusiastic reception. It was a most felicitous evening.

## At Other Playhouses.

CITY THEATRE.—Denman Thompson began a two weeks' engagement in *The Old Homestead* at the City Theatre last week. He was cordially received each evening by an audience who seemed from their approval of every rustic joke and every bit of country atmosphere to have been New Englanders themselves at one time. Mr. Thompson and Mrs. Maggie Breyer, on whom the burden of the play falls, were favorites. The cast was: Joshua Whitecomb, Denman Thompson; Cy Prima, Walter F. Kelley; Happy Jack, Fred Clarke; Frank Hopkins, Lloyd G. Kerr; Eb Gansey, Earl Redding; John Patterson, Frank H. Harrington; Aunt Matilda, Maggie Breyer; Ricketty Ann, Anita L. Fowler; Annie Hopkins; Marion Bell; Nellie Patterson, Agnes Lee Golden; Henry Hopkins, Gus Kammerlee; Judge Patterson, Hector Dion; Francois Fogarty, H. T. Cockran; Mrs. Hopkins, Annie Thompson; Jack Hazard, Fred Clare; One of the Finest, Charles Ingoldsby; Reuben Whitecomb, Leonard G. McGarvey, Harlem Spider, Earl Redding; Postman, George L. Patch; Seth Perkins, Charles H. Clarke; Ed. Gansey, Earl Redding; Len Holbrook, George L. Patch; David Willard, Himself; Warren Ellis, P. Redmond; Ann Maria Murdoch, Margaret Boustead; Eleanor Stratton, Ruth Mills.

PLAZA.—Salomy Jane, Eleanor Robson's old success, was admirably done at the Plaza last week with the following cast: The Man, Frederic Sumner; Jack Marbury, George J. Morgan; Rufe Waters, John Flemming; Yuba Bill, Jack Daley; Colonel Starbuck, Ed. M. Kimball; Madison Clay, Celli J. Bowser; Red Pete, John Roche; Larabee, Al. Loraine; Lowe, Joseph Mann; Willie Smith, Harley Gilmore; Salomy Jane, Louise Vale; Mrs. Red Pete, Camilla Crume; Mary Ann, Helen Pullman; Annamay, Beryl Pullman. This week, St. Elmo.

WEST END.—Louis Mann in his own play, *The Cheater*, was the bill at the West End last week and in the cast Madame Mathilde Cottrelly, Parka Patterson and Jessie Carter were particular favorites with the audience. Mr. Mann's work in this comedy was well received by Harlemites and his engagement proved an attractive feature to the West End patrons. Others in the cast were Edward Horton, Marie Howe, Charles Halton, Rowlin Holden, Harold La Coste, John E. Kelly, Sterling H. Cheseidene and Emily Ann Wellman. This week, Cyril Scott in *The Lottery Man*.

ACADEMY OF MUSIC.—*The Great Ruby*, the six-act drama by Cecil Raleigh and Henry Hamilton, was the attraction at the Academy of Music last week. The cast was: Prince Kassim Wadia, Edward Lynch; Sir John Garnett, Harry Fenwick; Lord George Hartopp, Lynne Overman; Sir Simon Beuclere, John J. Kennedy; Captain Olive Dalrymple, Victor Browne; James Brett, Byron Douglas; Morris Longman, John T. Dwyer; Andrews, C. Norman Hammond; Duval, Jack Bennett; Bently, William H. Evars; Gouch, Percy Bostwick; Cornish, Hammond; Landlord, James Noone; Hans, Everts, Connor, Bennett; Lady Garnett, Priscilla Knowles; Countess Mirls Charkoff, Anna Hollinger; Mrs. Elsmere, Helena G. Ward; Brenda Elsmere, Valerie Dunn; Louise Jupp, Corinne Cantwell. This week, *The House of a Thousand Candles*.

GRAND OPERA HOUSE.—Joseph M. Gaites' production of *Three Twins* was the attractive offering at this house last week. The cast was: Ned Moreland, Hugh Fay; General Stanhope, Jos. Allen; Tom Stanhope, Clifton Crawford; Kate Armitage, Daisy Leon; Isabel Howard, Elsie Wynne; Mrs. Dick Winters, Della Niven; Mollie Sommers, Bessie De Voie; Dick Winters, Russell Lennon; Harry Winters, George Herbert; Dr. Siegfried, Ralph Locke; Bessie Winters, Fritzie Smith; Richard Winters, Anita Barrito. This week, William Crane in *Father and the Boys*.

CIRCLE.—On Monday evening the Circle Theatre became a combination house. During the Summer it had housed moving pictures and vaudeville. The new policy was inaugurated by F. C. Whitney's musical production, *The Chocolate Soldier*. In the cast are Lois Ewell as Nadina Popoff, Mildred Rogers as Aurelia Popoff, Edith Bradford as Mascha, Harry Fairleigh as Lieutenant Bumerli, Francis J. Boyle as Captain Massakoff, Eily Spellman as Louka, William Morgan as Stephen, George O'Donnell as Kasimir Popoff, and George Tallman as Alexius Spiridoff. Lillian Poli alternates with Lois Ewell in the part of Nadina.

MAXINE ELLIOTT'S.—J. Forbes-Robertson returned Monday night, Oct. 8, to Maxine Elliott's Theatre for a two weeks' engagement before going on a tour of the principal cities. The cast includes Lena Delphine, Molly Pearson, Haidie Wright, Kate Carlyon, Mary Relph, Montague Rutherford, Phyllis Relph, Allen Thomas, David Powell, A. G. Poult, Alexander Cassy, and J. Forbes-Robertson.

## LATEST INTELLIGENCE FROM THE CONGO.

Professor R. L. Garner and his protégé will appear on the stage of the Berkeley Theatre in Forty-fourth Street on Oct. 17, the object being to prove that Susie, the protégé, is a lady of intelligence. Susie, although only a year and a half old, can converse volubly in her native tongue learned in the Congo jungles, and Prof. Garner, who lived seven years in the African wilds, acquired thirty words of simian dialect by means of which he exchanges ideas with his friend. Susie, the chimpanzee, does not discuss Bernard Shaw nor dynamics of aviation, but Prof. Garner, nevertheless, finds her an entertaining companion.



EVELYN WATSON.



## BROOKLYN AMUSEMENTS.

No Dearth of Attractions Across the Bridge—  
The Week's Record.

Evelyn Watson, having completed a very successful season with Gus A. Forbes in Duluth, is winning fresh laurels under the same management at the Gotham Theatre, Brooklyn. As at Duluth, Miss Watson has firmly established herself among all classes in Brooklyn, and particularly among the women who attend the performances. It is an uncommon sight to see a couple of hundred little ones around the stage door after the performances, presenting her with flowers, candy and other "goodies." Her young home is often graced with a procession of youthful admirers of both sexes. Miss Watson's specialty is ingenue parts, and she plays with girlish charm and gaiety. Her dauntless method of dress invariably draws her to the feminine portion of her audience. In addition to stock, Miss Watson has had good all-round experience, playing in parts as diverse as Folly in *The Great Divide*, Midie in *The Cowboy and the Lady*, Bianca in *Taming of the Shrew*, Bella in *As You Like It*, and Nerissa and Portia in *The Merchant of Venice*.

## OKI-WOW-WOW ON THE STAGE.

The *Campus*, a musical farce by Walter de Leon, was produced at the Princess Theatre, San Francisco, on Sept. 18. As Mr. de Leon is a graduate of Berkeley '06, and on the plot, lines, and settings disseminate much color with lavish hands, the crowded auditorium rocked with sympathetic approval. The plot is said to be clever, the comedy rapid, and the music exceptionally patchy. Walter de Leon, Ferris Hartman, Robert E. Leonard, and "Muggins" Davies are notably mentioned. Others in the cast are Oliver N. La Noir, Joseph Fogarty, Lawrence Bowes, George Poulton, Angie Pinkney, Jessie Hart, Chester Chase, Jack Martin, and Will Epperton.

## ELLIS' NEW PRODUCTION FOR ENGLAND.

Costume Hamilton and Gerald Martin, part authors of the song play *The Iron King* and its music, have cabled from London to Sidney H. Ellis, who is soon to produce the play, that arrangements have been completed with a West End Theatre for a season of the same play, commencing in January, with the four centers of Manchester, Newcastle and the provinces to follow. As the attraction opens at Hartford, Conn., on Oct. 10, this will permit the authors' agents to view the performance in plenty of time to introduce the best American ideas into the English version, and if thought advisable to take over the original cast in full, and replace the same musical numbers that now enter the story.

## SYNDICATE SECURES VANCOUVER THEATRE

Prokman, Klaw and Erlanger announce that they have closed a lease for a new theatre in Vancouver, British Columbia, to be ready for occupancy by the first of next July. The house will have a seating capacity of 1,800. This firm has now obtained theatres in Seattle, Portland, Victoria, Vancouver, and Butte, and Marc Klaw, who is on a Western tour for this purpose, is now in Spokane.

## A NEW STAR.

Violet Dale has signed contracts with Herbert M. Horheimer to be starred this season under his management. Mr. Horheimer will star Miss Dale in a new farce-comedy entitled *A Message from Reno*, by Mark Bean and Charles Barnard, who wrote the book of *He Came from Milwaukee*, the musical comedy in which Sam Bernard is now appearing at the Casino Theatre.

## TOUR FOR DONALD ROBERTSON.

Donald Robertson, of the Art Institute, Chicago, who recently appeared in the title-role of *Beethoven* at the New Theatre, this city, will make a transcontinental Canadian tour the coming season under the management of Irving Beers.

## AMUSEMENT CORPORATIONS.

Many Companies File Certificates with the Secretary of State at Albany.

JAMES KYLE MAC CURDY.

ALBANY, Sept. 30.—Certificates of incorporation for the following theatrical and other amusement enterprises were filed with the Secretary of State at Albany the 29th week:

GRAND AVENUE THEATRE COMPANY, New York City: To manage generally in the theatrical and amusement business, to own and lease theatres and produce plays, operas, etc. Capital, \$10,000. Directors: Solomon Nachwey, 645 East Sixteenth Street; Archibald Colby, 15 East 16th Street; Edgar Humphrey, 107 West 16th Street.

NEW YORK DERMOTT AMUSEMENT COMPANY, New York City: To deal in real estate and conduct places of amusement and entertainment. Capital, \$5,000. Directors: William M. McLean, Thomas Congan, 9 Columbus Circle; James McDermott, Oak Hotel, New York City.

HARRY LEONARD, Inc., New York City: To manage and stage theatrical, operatic and musical productions of every kind; to employ and manage the same, and to pay directly their salaries. Capital, \$2,000. Directors: Harry Leonhardt, 1402 Broadway; Charles M. Rosenthal; Seymour Mark, 51 Nassau Street, New York City.

NEW YORK BARTHOLDI COMPANY, New York City: To carry on the business of proprietors and managers of theatres and other places of public amusement. Capital, \$50,000. Directors: John J. Curry, Theodore Schmidt, John Harrgrave, 40 West Thirty-third Street, New York City.

DE KALB AMUSEMENT COMPANY, Office 44 Court Street, Brooklyn, N. Y.: To lease or own the theatres and other places of amusement, including moving picture establishments. Capital, \$6,000. Directors: James H. Reynolds, 44 Court Street; Albert Nowak, 10 Bleecker Street; William Scott, 1330 Thirty-eighth Street, Brooklyn, N. Y.

THE LOCKPORT THEATRE COMPANY, Lockport, N. Y.: To conduct a theatre and maintain a bill-posting plant. Capital, \$1,000. Directors: Edward McGuire, Albert G. Lange, 700 Mutual Life Building, Buffalo, N. Y.

UNITED CHECKING COMPANY, Buffalo, N. Y.: To deal in identification checks, to contract with theatre and other places of amusement for rights in the use of the same and for other rights on their premises. Capital, \$25,000. Directors: A. G. Weiffenbach, Lester J. Roth, Buffalo, N. Y.; F. W. Miller, Canarsie, N. Y.

ERIE THEATRE COMPANY, New York City: To own and lease theatres and provide for the presentation of operas, stage plays, vaudeville and burlesque; also to conduct a theatrical advertising agency. Capital, \$500. Directors: Lawrence J. Gould, Harry W. Gapier, Edward W. Darling, 1482 Broadway, New York City.

WILLIAM TELL PUBLISHING COMPANY, Principal office 590 Lenox Avenue, New York City: To publish theatrical and musical papers and conduct agencies. Capital, \$5,000. Directors: Cherubino Raffaelli, Giovanna Guattani, Nicola Lancella, New York City.

The Robert Law Scenic Studios of New York City, having a capital stock of \$10,000, have certified that the entire amount has been paid in cash and property. Robert H. Law and Edward Lolis are directors.

## Otto Sarony Co., N. Y.

This young and successful playwright is represented on the road this season by two excellent attractions, *The Old Clothes Man*, on its seventh consecutive tour, under management of Ernest Fisher, and *The Yankee Doodie Detective*, which commenced its second season Sept. 25 under management of Charles T. Whyte. Mr. MacCurdy is writing another new play.

## CURRENT AMUSEMENTS.

Week ending Oct. 8.

ACADEMY OF MUSIC—Stock co. in *The Prisoner of Benda*—13 times.

ALHAMBRA—Vaudville.

AMERICAN MUSIC HALL—Vaudville.

ASTOR—Seven Days—48th week—\$79 to \$86 times.

BELASCO—Commencing Oct. 4—The Concert—1st week—1 to 7 times.

BIJOU—My Man—2d week—8 to 15 times.

BROADWAY—Commencing Oct. 8—Marie Cahill in *Just Forget*.

BRONX—Vaudville.

CASINO—Sam Bernard in *He Came from Milwaukee*—3d week—13 to 18 times.

CIRCLE—The Chocolate Soldier—299 times, plus 8 times.

CITY—Dennan Thompson in *The Old Homestead*—9 to 16 times.

COLONIAL—Vaudville.

COLUMBIA—Majestic Burlesques.

COMEDY—The Little Damosel—3d week—10 to 61 times.

CRITCHFIELD—The Commuters—8th week—54 to 56 times.

DALY'S—Baby Mine—7th week—49 to 56 times.

EMPIRE—John Drew in *Smith*—6th week—31 to 58 times.

FOURTEENTH STREET—Vaudville and Pictures.

GAETY—Get Rich Quick Wallingford—3d week—17 to 24 times.

GARRICK—Henrietta Crosman in *Anti-Matrimony*—3d week—13 to 19 times.

GLOBE—The Girl in the Train—1st week—1 to 7 times.

GRAND OPERA HOUSE—William H. Crane in *Tillie and the Boys*—126 times, plus 8 times.

HIGHLIGHT—Mother—6th week—81 to 98 times.

HERALD SQUARE—Marie Dressler in *Tillie's Nightmare*—11 times, plus 38 to 60 times.

HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—5th week.

HUDSON—Helen Ware in *The Deserter*—3d week—10 to 22 times.

HURTING AND SEAMON'S—Bentz Bailey Burlesques.

IRVING PLACE—The Smugglers—2d week—5 to 11 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudville.

KNICKERBOCKER—Our Miss Gibbs—8th week—27 to 43 times.

LIBERTY—The Country Boy—6th week—39 to 46 times.

LINCOLN SQUARE—Vaudville and Pictures.

LYCUM—G. F. Huntley and Hattie Williams in *Decorating Cleopatra*—3d week—15 to 21 times.

LYRIC—Madame X—127 times, plus 5th week—33 to 40 times.

MAJESTIC—Vaudville and Pictures.

MANHATTAN—Hans, the Flute Player—3d week—14 to 20 times.

MAXINE BILLIOTT'S—Forbes Robertson in *The Passing of the Third Floor Front*—319 times, plus 1 to 8 times.

METROPOLIS—Hartings' Big Show.

MILLER'S BOWERY—Lady Buccaneers Burlesques.

MINER'S BRONX—Century Girls Burlesques.

MINER'S EIGHTH AVENUE—Jolly Girls.

MURRAY HILL—Girls from Hollywood.

NAKIMOTO'S 59TH ST.—Co. A Co.—3d week—10 to 26 times.

NEW—The Blue Bird—1st week—8 to 9 times.

NEW AMSTERDAM—Madame Sherry—6th week—41 to 48 times.

NEW YORK—Harry Kelly in *The Deacons and the Lady*—1st week—1 to 8 times.

OLYMPIC—Howe's Love Makers.

PLAY—Vale Stick co. in St. Elmo—12 times.

REPUBLIC—Rebecca of Sunnybrook Farm—1st week—1 to 8 times.

SAVOY—Vaudville and Moving Pictures.

WALLACE'S—H. Warner in *Alas, Jimmy Valentine*—168 times, plus 80 to 87 times.

WHITE—Kitty Gordon and Charles A. Biggs in *Alma, Where Do You Live?*—3d week—9 to 14 times.

WRESTING—Cyril Scott in *The Lottery Man*—80 times, plus 8 times.

YORKVILLE—Vaudville and Pictures.

## THE GENIUS

Henry Woodruff and the company to support him in *The Genius*, which will be presented under the direction of Mort H. Singer, are busily rehearsing the new play by Brothers De Mille, with ten musical offerings by Paul Reubens. The cast was personally engaged by Henry Woodruff in New York and taken to Chicago, where the rehearsals are in progress under the supervision of William Post. The musical numbers and dances are in charge of Harry Piller. The company will muster about forty people. The first week in October will mark the opening date.

## NEW THEATRES.

A local syndicate is building a new theatre in Newark, N. J. The house will be completed about Christmas and will be booked by the syndicate. The house will be called the Colonial. A new vaudville theatre is to be erected in McKinley Square, the Bronx, by William H. Weissman. The building will be three stories high and will be known as the McKinley Square Theatre.

## ACTOR EXONERATED.

L. A. Knowlton, a member of an Uncle Tom's Cabin company, who was accused of fatally assaulting Walter Strater, a member of the same company, at Mt. Kisco on Sept. 4, was acquitted of the charge of murder by the Westchester County Grand Jury Sept. 20, the jury finding that Knowlton acted in self-defense.

## THE SILVER BOTTLE.

Pauline Perry, who sang *Sonia* in *The Merry Widow*, and last season played Adelina in *The Climax*, will be featured in E. A. Well's one-act musical comedy, *The Silver Bottle*, which will be booked through the United Booking Offices, beginning Oct. 10. The *Silver Bottle* was written by Booseman Bulger, the music being furnished by Samuel Lehman. Besides Miss Perry the cast will include Walter White, a former member of Fritzi Sherff's company, and Hughie Flaherty, a well-known vaudville comedian, together with a chorus of six girls.

## CHARLES J. DUPPEL.

The latest effort of Gus Edwards, the song writer, is an innovation in vaudville. He calls it a *Song Revue*. The act is a miniature musical comedy, of larger proportions, however, than is usually seen in the two-a-day houses. Humor has it that it is to be enlarged and produced as a musical comedy. Mr. Edwards has a scenario under consideration at the present time and is giving the matter much thought. His engagement at the Victoria has been extended indefinitely.

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Robert Drouet

Addie Frank

Mary Carter

### "MY MAN" AT THE BIJOU

Teddy: "Gee, Dad, ain't it easy to get a woman sore?"

## REFLECTIONS

Helen Holmes, leading woman of The Aviatrix company, retires from the cast on the company's return to New York after its present engagement in Philadelphia.

Mile. La Rose, a graduate of the Alvirene United Stage Training Schools, has signed a two year's contract with Daniel V. Arthur and will be the dancing feature of Grace Van Studdiford's company in *Whose Widow?* C. M. Alvirene personally mapped out the dancer's artistic career and booking arrangements. Mr. Alvirene has also been engaged to supervise personally the dance of Mile. Noveta for *The Soul Kiss*. Mile. Noveta's three-year contract with Charles B. Dillingham has just expired.

Bertha Kalich opens Thursday night at the Hyperion Theatre, New Haven, in Samson Shipman's *The Woman of To-Day*.

Ethel Lloyd has been engaged by Edwin Holt to appear with him in vaudeville.

H. Montagu Donner has painted a portrait of the Countess Thamar De Swirsky, the classic dancer, which was on exhibition last week in the lobby of the Orpheum Theatre, Brooklyn.

Irving Berlin, the song writer, who with his partner, Ted Snyder, appeared in *Up and Down Broadway* during the Summer, departed Sept. 28 on the *Lusitania* for his first visit to Europe.

Con Hecker, formerly with the Woodward Burges company, left Kansas City last week with The Midnight Sons, acting as secretary to Manager W. W. Freeman. Danny Cahan, who formerly held the position, is in a St. Louis hospital.

Al. H. Wilson in *Mets* in Ireland, under the direction of Sidney R. Ellis, continues to play to large business. At both Macaulay's Theatre, Louisville, and the Century Theatre, St. Louis, the advance sale is said to be very large.

Joseph Barakat and George Thomas, proprietors of a moving picture theatre in Montreal were fined \$40 in court, Sept. 27, for allowing the aisles of their theatre to be blocked.

Lottie De Barry, sister of Katherine De Barry, of Joseph Hart's Dinklespiel's Christians, died of tuberculosis Sept. 19, in the Clarmont Sanatorium, Washington, Ind.

Frances Aymar Mathews, a well-known

writer of fiction who has written several successful plays, notably *Pretty Peggy*, produced by Grace George at the Herald Square Theatre a few years ago, has just finished a new drama of metropolitan life, in which a grand opera celebrity figures prominently. The play has been accepted by John R. Doris, and will be produced by him within a month or two, with Julia Allen in the principal role. The play is called *The Red Squaw*, and will give the star an opportunity to display both her vocal and dramatic abilities in an intensely emotional character.

The Associate Players' company opened the season of 1910-11 auspiciously at Grand Rapids, Wis., Sept. 12, in a revival of *Romeo and Juliet*, and will present also *The Merchant of Venice*. The company is under the direction of Davis and Drake.

J. J. Elwyn, of Allston, Mass., is doing readings from Shakespeare and is reciting Poe's "Raven" to Berg's music. Mr. Elwyn's work is highly commended by Henry Lawrence Southwick, president of Emerson College of Oratory, Boston.

Hasel Kirk, prima donna of A Stubborn Cinderella company, was accorded the honor of a la cross game played recently at New Westminster, B. C., of placing the ball. The game was between the New Westminster champions and the Nationals of Montreal for the Minto cup.

Ella Ryan and Corinne will appear in the new musical comedy, *The Aviator Girl*, in which Bailey and Austin are to star.

Mr. and Mrs. J. Forbes-Robertson (Gertrude Elliott) arrived in New York Sept. 22. Mr. Forbes-Robertson will appear first in Toronto in *The Passing of the Third Floor Back*, afterward coming to the Maxine Elliott Theatre for a two weeks' engagement.

Arthur Bow will appear with Otis Skinner this season in *Your Humble Servant*.

Henry Shumer, after spending a month at his old home in Detroit, Mich., begins his fifth year with the Bishop Stock company at Oakland, Cal., in *The Great John Ganton*, Oct. 10.

Ed W. Rowland and Edwin Clifford are organizing two more companies in The Roxy. One will open Oct. 20, the other Oct. 25. The original company is now at the Globe, Chicago.

George Ira Everett, of Cincinnati, has won the Metropolitan Grand Opera prize, which entitles him to forty weeks' instruction in the musical school, with four rehearsals a week, under Maurice Devries, five rehearsals a week in a school of acting, and lessons in German, French, Italian, piano playing and dancing. Although but

nineteen, Everett has a baritone voice of unusual quality. The judges were Chevalier B. E. Emanuel, director of the Metropolitan Company; Maurice Rosenfeld, and Maurice Devries.

Pamela Gaythorne, who is to play the principal part in *Keeping Up Appearances*, by Butler Davenport, is one of the Shubert importations from England.

James G. F. Bostock, brother of Frank Bostock, the wild animal showman, was married in New York, Sept. 20, to Anna Wehrle, of Pittsburgh. They will live in London, where Mr. Bostock is in the moving picture business.

Edgar Atchison Ely will be a member of Madame Troubadour when that musical play comes to the Lyric, Oct. 10.

Suzanne Westford, Lillian Russell's sister, who has been with Cohan and Harris in *Fifty Miles from Boston*, with Maclyn Arbuckle, and Lillian Russell, will soon present a sketch by Una Clayton entitled *Miss O'Leary, Detective*.

Walter Cluxton has been engaged by Charles Frohman for *Marie Tempest's company* in *A Thief in the Night*, and opened at Atlantic City Sept. 30.

Alatone Whipple will star in a rural one-act comedy entitled *The Lost Chord*, using a special set and carrying four people. Miss Whipple was George Boban's leading lady last season in *The Sign of the Rose*.

Julia Blane, of the New Theatre company last season, has been engaged by Liebler and Company to support Gertrude Elliott in *The Dawn of a To-morrow*.

O. S. Murray, of Richmond, Ind., has taken the management of the Indiana and the Grand at Marion, Ind., which he will run in conjunction with his other houses. He was in this city last week arranging his bookings.

The Family, a new play by Robert H. Davis, will succeed the Little Dames at the Comedy Theatre Oct. 11. The Little Dames will succeed Con & Co. at the Nasimova on Oct. 10. In the cast of The Family are John Westley, Julie Herne, Sam Edwards, Mabel Bert, Franklyn Roberts and Eyllah Inez Shannon.

J. M. O'Dowd, manager of the Academy of Music, Orangeburg, S. C., has just returned from his plantation and sawmill at Springfield, S. C., where he has been for the past four months. He was so successful in his new venture that as soon as he gets the Academy in condition for the opening, which will take place about the middle of October, he will return to Springfield, leav-

ing the house in charge of F. F. Malpass. A line of excellent attractions is promised. "Algernon," a new character song by Kenneth Davenport, of the Naked Truth company and Lester Crawford, will be incorporated by Clifton Crawford in *The Three Twins*. Mr. Davenport is also composer of the words and music of a new song, "If You Will Love Me Dearly."

Carrie Lavarnie, the Californian baritone, with her nephew, Sidney C. Francis, will open shortly on the Eastern Circuit in a musical cartoon operetta, *Mrs. Katzenjammer's Return*. Miss Lavarnie for twenty-eight years was associated with Aggie Clinton in a team known as Lavarnie Sisters.

Harold LaCoste has been engaged to play the comedy role with Louis Mann's company this season.

Lorraine Keene is rapidly recovering from typhoid fever. As soon as she is able to be about the Lorraine Keene Associate Players will be reorganized and make a tour of the John Cort Circuit, going through the Pacific Coast and return. They will again play the Nebraska Air dome Circuit for the Summer season.

Myrtle Hebard, who was starred last season in the musical comedy, *Priscilla Bonine*, is now in her twenty-sixth week of the play. She is being featured with the Powell and Cohan Musical Comedy company (Western). Miss Hebard is rapidly forging ahead as a singing and dancing comedienne.

H. A. Du Souchet's farce, *My Friend from Indiana*, is to be made into a musical play and produced by Joseph Galtie.

M. Douglas Flattery's play, *Annie Laura*, will open at the Hyperion Theatre, New Haven, Oct. 7, with Lillian Bacon in the leading role. Others in the company will be David Lithgoe, Lindsay J. Hall, Wessie Wood Newell, J. C. Hickey, Claire Colwell, Adelaisde Cummings, Mabel Fletcher, Marion Buell, and Mabel Waldron.

Inconstant George, John Drew's play of last season, was produced in London last Saturday night with Charles Hawtrey in Mr. Drew's old role.

Lillian Nordica sailed on the *Kaiser Wilhelm II* yesterday.

Lee C. Millar and Anna McNaughton (Mrs. Millar) are playing leads and ingenues with Henry McRae in Bellingham, Wash.

Williams and Stevens, after touring the South for seven months with their stock company, playing all the principal cities, have closed their company and are now appearing in vaudeville again in their new act, *A Partner Wanted*. They are playing the United Vaudeville time.



# THE WESTERN THEATRE CENTRE

**Leading Events in Chicago—Mrs. Fiske to Be Seen in a New Play—The New Klein Drama, *The Gamblers*—Stage Events Chronicled by Colburn.**

(Special to The Mirror.)

Chicago, Oct. 4.—Mrs. Fiske's engagement at the Grand Opera House opened Monday before her customary Sat-night audience of theatre-goers who support the best the stage offers. The Grand Opera House has held no finer gathering and Mrs. Fiske engages especial interest as one of the few stars of those brilliant other days who still come to this theatre, associated with great actors in the making of Chicago's best people for several generations. Mrs. Fiske chose to begin her month at the Grand Opera House with her famous *Becky Sharp*, and the announcement awakened interest in thousands of people who had never seen her in the part, as well as those who had never seen her play since she first offered it here years ago. She gave the same brilliant, incisive characterization of Thackeray's chief contribution to literary portraiture. She had her usual supporting company. For the second act of Mrs. Fiske's engagement *The Pillars of Society* is announced, and the third will be of especial interest on account of the production of a new play. Mrs. Bumpstead-Light. During the closing week she will be seen in her own special production of *Hannale*.

In *The Gamblers*, the new play by the author of *The Music Master*, *The Third Degree*, and *The Lion and the Mouse*, Charles Klein, there are plenty of minutes to prove that it is as described, "a characteristic Klein drama." It deals with the millionaire business gamblers of Wall Street, and it employs numerous conventional but effective, though time-honored, devices of playwrights. It is a good, keen play of masculine force, and yet one of its chief objects is to get those papers." One critic has said, "a better play than *The Lion and the Mouse*, and the others have praised both the play and the company. The actors in every instance have ability and of the sort calligraphic, to lead certain results from English into the expression of spiritualism." The audience Wednesday night was virally a hopeful. It was evidently absorbed in the play, and the second act climax (there are three acts) produced excited applause. Most of the men in the play are bank directors who have violated federal laws in using the bank's money and through the plotting of a sharp lawyer are facing prison. One of the older directors, a man of integrity, is an innocent victim, having given his reins of business into the hands of his son. This son is the lead, and much of the heart interest of the play is aroused by his efforts to save his father. The plotter gets possession of notes and a signed confession through a weak member of the board of directors, and the action of the play is along the route of getting those papers back. The wife of the scheming lawyer (the heavy) formerly loved the son of the aged banker, and these two are suspected by the husband after a strange night meeting which results from an effort of the son to steal the papers. The former lover meets in the library, the woman thinking the man is a burglar. The husband, who has had detectives watching, returns unexpectedly. There is a strong scene of jealousy and resentment, a torturing cross-examination of the wife, an outburst of hatred on her part and a declaration of divorce, while the husband declares he will send the entire bank directorate to prison. The wife retains possession of the notes and the signed confession. In the last act she delivers these to the son fighting to protect his father and the tables are turned, except that the son, who has secured a signed statement from the directors naming him as the sole culprit, is led away to serve, if need be, a sentence in prison. Divorced assured, the two real lovers part with her promise to wait till he is free to marry. All this sounds familiar, of course, but Mr. Klein has used it skillfully, and, most ably played, it makes a strong appeal which is virtually unbroken. George Nash as the son, Charles Stevenson as the heavy, William B. Mack as the weak director, an emotional part, and Jane Cowl as the wife were a distinguished quartet in every instance and individually worthy of high praise. Jane Cowl has beauty as well as talent. George Jackson made the elder *Emmett* an admirable character, dignified and sympathetic. Cecil Kimpel, DeWitt Jennings were excellent as the other directors. Charles Harrisson looked the first-class secret service man and in his few opportunities to center interest proved as capable as he looked. Julia May played Jane, the maid, admirably, and Edith Barker, Marjorie Bornefeld, and Mary Barry were capable in the other women parts. The cast: Wilbur Emerson, George Nash; James Darvin, Charles Stevenson; George Cowper, William B. Mack; John Emerson, George Hackins; Frederick Tooker, Cecil Kimpel; Giles Raymond, DeWitt G. Jennings; Thomas, William Postgate; Hicks, Charles Burridge; Bradley, George Wright, Jr.; Walter, Robert Munro; Arthur Pickering, George Wright, Jr.; Ernest Roberts, Grant Ervin; Catherine Darwin, Jane Cowl; Isabelle Emerson, Edith Barker; Jane, Julia May; Mrs. Arthur Pickering, Marjorie Bornefeld; Mrs. Ernest Roberts, Mary Barry.

Friends across the Atlantic have sent me some wireless messages illustrated with passive French mermaids, coquettish the sea, and of mansions at Aix and other places. One of the caravans is from Henry Mortimer, whose personal advantages as a leading man made inroads in Providence last season. He says he is on his way to the *Paramount* Play, and facetious farts presents on the other side of the card the picture of a bathing girl dressed a la Kellerman.

## Smokers

**Hersford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.**

Another message is from Dave B. Lewis, who is still spending Uncle Josh *Strutty* money made in many cities which could be hidden by putting a ten over them. Evidently he is trying to engage the Théâtre Français for a production of *Uncle Josh*.

R. L. Giffen, advance representative of Harrison Gray Fiske, manager of Mrs. Fiske, has been in the city for ten days arranging for that engagement.

Charles H. Sargent, president of the Dramatic Publishing Company of this city, is to be the new president of the Press Club, and the club is to be congratulated as Mr. Sargent's administration is bound to be successful. He is about to start a new quarterly magazine devoted to the literary drama.

Henry Woodruff, under the management of M. H. Singer, has chosen *The Genius* as his play for the new season. Music by Paul Rubens, will be furnished. Thomas McKeight, Agnes Everett, Madeline Kennedy, William Jenner, and others are to be in the large company. The opening date is Oct. 17.

Rehearsals have been begun for the production of the new musical farce, *Lower Birth*, Thirteen, by Colin Davis and Arthur Gilloolee, at the Whitney, Oct. 17. Joseph Howard is writing some of the musical numbers.

J. P. Considine, who meets all who enter the American Music Hall, and tears of the long end of their tickets, has been compelled to make an especial preparation to accommodate the many men and women who arrange to meet in the lobby. When Mrs. Blank is too early or Mr. B. too late she keeps running to Mr. Considine to ask what time it is. Miss Fludy sometimes has the same. Therefore Mr. Considine puts an open face watch on the time box in front of him and lets that mutely answer the source of inquiry.

A large new theatre to be called the New Palace is to be opened soon on the southwest side, near Blue Island Avenue and Twelfth Street. It will be devoted to *Tiddish* opera for a while, with a change of bill every night.

Nat Goodwin was a caller at Richard Carle's dressing-room recently.

Katie Shimmett has played her new vaudeville sketch four weeks in Chicago with success, and is preparing to begin an out-of-town tour at Cincinnati. She acts the part of a wholesome, hearty natural Irish woman, and introduces a good deal of humor.

According to press reports from the Garrick it was the Drama League of America that induced Shimmett to put on *Little Ryley* at that theatre.

Terence, Be Mine, at the Chicago Opera House, added to good music Chicago has been hearing in musical productions this season. The book did not fare as well, nor the company.

Teresa is an ambassador from a South American state to the court of Macedonia, and the king and other gentlemen are strongly attracted by her good looks and vivacity. They learn she was formerly on the stage. The king is well played and finely sung by Carrick Major. Ilion Berger, who is remembered as a member of some of

B. C. Whitney's companies at the Whitney sings the pretty music of Teresa in an interesting way. Oscar Elman plays the weak, old titled flirt with some success, although handicapped by lack of good lines and situations. In the company are Glen Ellis, James McElroy, Helen Years, Harry Lane, Henry Bentham, Walter Pritchard, J. B. McElroy, Herman Noble, and Albert McGarry. Mr. Benhams makes a good appearance as the lieutenant, does the love scenes acceptably and sings ably. Manager George Kinsbury, who had increasing success during the run of *The Girl of My Dreams*, has had fair audience since Teresa arrived.

The Deep Purple, a play of a big city's night life, as the announcements say, was played at the Princess last night before a large and attentive audience. There was especial interest in the cast: Emmett Corrigan, Richard Bennett, Jameson Lee Finney, W. J. Ferguson, Isabel Waldron, and Ada Dwyer and others. The fate of the play so far as made known by its first week here will be recorded in next week's issue.

Besides having a priest as manager, the Colonial Theatre has a woman press representative—Mrs. E. H. Carroll.

The Chocolate Soldier has been received here with as decisive evidence of appreciation as in New York and London. It has been selling at the Garrick Theatre since the opening, a week ago, and seems destined to remain many weeks.

Sue Hopkins is at the Haymarket this week, where Manager William Roche is caring for the attractions which used to be seen at the Great Northern. Miss McEvily, it is said, will not be seen again in this play after this season.

The bill this week: Grand Opera House, Mrs. Years, *Be Mine*; *The Gamblers*; Studebaker, Miss House, Teresa, Be Mine, *Lower Birth*; Chicago Opera House, Teresa, Be Mine, McElroy, Alma Corte, Richard Carle; Colonial, *Polices of 1914*; National, *Silver Threads*; Haymarket, Rose McElroy; Little Gray Lady; College Theatre, stock; Webster, *Democrat* (stock); Marlowe, *Outcast*; Criterion, stock.

This week is distinguished with a production of a new play by Augustus Thomas, *The Mart*. Preparation took place last night before a housefull.

Edward Hume, who played opposite Mabel Garrison in *The Flower of the Ranch*, at the Garrick, last night won a reputation in the part throughout the west, will have one of the chief comedy characters in *Lower Birth* Thirteen at the Whitney.

Richard J. Jose is singing old-fashioned ballads in *Silver Threads* at the National in a way which greatly pleases.

The College Theatre stock company is doing some excellent work in the presentation of standard plays, the offering for last week having been *The Man from Mexico*. The title-role of Benjamin Fitzhugh was enacted in a pleasing and natural quiet way by William A. Graw, and Mrs. Fitzhugh was most capably played by Virginia Keating, a favorite at this theatre. Frederick Julian was a characteristic Colonel Mafors, and his daughter Nettie was given in a pretty pink-and-white fashion by Eleanor Foster, while the Timothy Cook of Joseph Remington was

# Hope-Jones Unit Orchestra

A great modern organ capable of reproducing the exact tone—in perfect harmony—of every instrument and "trap" carried in any hotel or theatre orchestra. One organist replaces a whole orchestra of union musicians and gives to any class of music that grandeur and majesty of tone which only a Hope-Jones instrument can produce.

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## PHILADELPHIA STAGE NEWS

**A Lean Week in the Box Office—Abundance of Musical Comedies and Other Productions This Week—Burlesque and Vaudeville—Mme. Gadski—Carmen—Mlle. Genée.**

(Special to The Mirror.)

PHILADELPHIA, Oct. 4.—Attendance at the local theatres last week, especially at the first-class houses, was as a whole disappointing. The White Queen at the Walnut did not draw well, and the same is true of The Aviator at the Chestnut Street Opera House and New York at the Forrest. Eddie Foy and Emma Carus in Up and Down Broadway did well at the Lyric, but there was a falling off in attendance as compared with the preceding week of their engagement. The Merry Widow at the Adelphi attracted good-sized audiences. The Girl in the Moon at the Forrest did a big business, as it should have done. It is one of the most charming operas that has been produced in America for a long time, even if there is some room for improvement.

Although The Merry Widow has, of course, been here before, its presence detracted from the attendance at Up and Down Broadway, just as The Summer Widowers will detract from the female rival this week. One would expect to be sufficient for The White Queen, The Aviator, and New York; Philadelphia may not yet be ready for plays of their character.

The present week ought to be a most interesting one in local theatrical matters. To begin with, the broad, the last of the first-class houses, had its regular season last night with a new production in A Thief in the Night, which was the first production in this country. The Chestnut Street Opera House was closed last night, owing to the preparations for Emma Carus and The Bachelor Bells to open at the Forrest, and The Summer Widowers at the Lyric. The Trail Divisions at the Forrest, and the Garrick. Thus we have this week three new plays and a continuation of The Merry Widow, two of them new. Now, Philadelphia is partial to musical comedies, but four in a week is rather in a little, especially as each play is in the best in its class.

The Third Degree, which opened at the Walnut last night, has an excellent company back of it, including such people as Fernanda Misce, Eddie Foy, Fraser Oulton, Alfred Moore, William Macmillan, Marie Williams, Walter Williams, William Herbert, and James Cody. Eddie Foy is said to have secured a decided improvement in the part of Anna Jeffries.

The Garrick, which was abandoned for vaudeville, is said to be meeting with success. The change in the character of the personnel, it is asserted, has increased, rather than detracted from the attendance, as the management has found it wins in putting on only the most attractive features.

Thomas' Minstrels announce for the current week a short musical burlesque to introduce all the gags of Pinafore. The best singers and comedians in the company have been selected for the various roles.

The Virginians began a week's engagement at the Grand last night. It has been over here several times before. The present cast includes Ernest Gillette, as the Virginian; Marie Wilson, Eleanor Wilton, John Smiley, Charles O'Neil, Harry Halliday, and Harry Bates. The Land of the Free, the newest play from the pen of H. C. de Mille, will come to the Palace for the week beginning Oct. 17. Joe Weber, the well-known vaudeville entertainer, is featured in the cast.

The Gayety Theatre is to be enlarged. The old structure next door has been purchased and the walls removed. This added room will house Madame Johnny Eckhardt to place 600 more seats in the Gayety.

Madame Johanna Gadski, who is a great favorite in local operatic circles, was a visitor to the city last week, previously to beginning her concert tour. While here the singer will sing some of her famous songs by means of talking machine discs. Madame Gadski also has a new disc in her young protégé, Mabel McLean, a young California girl, who for the past year has been studying abroad, and this winter will make her first appearance in this country. She will be connected with the Philadelphia Grand Opera company.

Caruso, as presented at the German Theatre the last half of the past week, was given an enthusiastic reception by audiences which crowded the house. Rosalie Schomfeld-Hausman, who did the little rôle, was encored again and again, while the new José de Simon Schubert created enthusiasm for a continuation.

Attendance at the burlesque houses last week was excellent. This is due, without doubt, to the constant interest in burlesque productions, which are, however, more attractive than ever before.

Two of these shows can now compare favorably with some of the so-called musical comedies at the higher-priced theatres; a number of more of this renovation will place burlesque shows on a plane they have never before reached.

This week's offerings by the local burlesque houses are: Casino, Fred Irwin's Big Show, Gayety, James E. Cooper's New Jersey and Pennsylvania company; Trocadero, Pat Morris' and Gatsby Girls.

A new guest friend opened at Hart's Theatre last night in a big business.

Two new musical comedies, Ninety and Nine, and The Little Foxes, will open this week. Deadwood Dick's Last Stand will also open.

Madame G. of theatrical managers are reported to be present to-night at the Chestnut Street Opera House, when Mlle. Genée will open her "Harlequin" tour, under the management of Klaw and B坚sner. In the first performance of the new musical comedy, The Bachelor Bells, George M. Cohan, Sam H. Harris, Fred Thompson, Frank McKee, A. L. Lasker, and Marc Klaw are among some of the celebrities who are expected. Mlle. Genée's first appearance in this new musical comedy reflects the fact that her first appearance in this

country was made in Philadelphia, at the Chestnut Street Opera House, and that her first appearance in The Silver Star occurred at the Forrest.

The Orpheum Players, at the Chestnut Street Theatre, scored another success last week in the presentation of Hamlet, the drama in which William Gillette appeared last season. Full houses followed the opening night, owing to the favorable reviews of the production in Tuesday morning's papers. Howell Hansell and Marion Marney in the leading roles were particularly effective, while the supporting cast was entirely capable. Brewster's Millions this week. Next week, Under Southern Skies.

Considerable interest has been aroused here in the announcement that Jim the Peacock will come to the Adelphi for two weeks beginning Oct. 10. This English drama will be presented, it might be said, to a new generation of theatregoers in the city, and if it meets with the same success it did in the long ago, crowded houses of London.

The bill at Keith's this week is headed by Billy B. Van and the Beaumont Sisters, in a sketch of stage life entitled Prope. Charles Leonard Fletcher is presenting a new comedy by Percival Knight, His Nerve. Willette Whittaker appears in new character songs, and is assisted by F. Wilbur Hill. Kari Hanny's Paris, a late Keith importation, is said to be an animal act of great merit. Fred St. Ongé and company, those whimsical wheelmen; Gordon and Marx, Dutch comedians; Kennedy, Nobody and Platt, singing and talking comedians; Mack and Williams, in a singing and dancing specialty; the Paul Lorraine in their famous castings, and complete the week's bill.

At the Mercy of Tiberius will be given its first production in this city at the Grand next week. It is a dramatization of Augusta Trenor Wilson's novel of the same name, and will be presented by Vaughan Glaser's associate players.

The offering at the Linda Penn Theatre this week is a bill of considerable merit, including Wilfred Clark and company in What Will Happen Next; Burkhardt, Flynn and Parker in Just Us Three; Braggar Brothers, comedy gymnasts and burlesque wrestlers; Dorothy Manners, comedienne; Musical Hill-brothers, and Al. Leonhardt, comedy juggler.

Gertrude Quillian will come to the Adelphi next week in Lowell Collier's farce, Miss Fatty.

Bessie McCoy in The Echo will follow Where the Trail Divides of the Garrick.

The Prince, as presented at the Savoy has

improved the excellent reputation that she before had as an emotional actress, and she has been more favorably received in this play than when she appeared first in San Francisco in The Tiler. With her is a co. which should be commended for the very able support they render her. Another offering which opened 25, that continues to keep up the first-class attractions, Walker Whiteside is the actor responsible for popularizing The Melting Pot, and most favorable comments have been made upon his artistic manners and revolutionary ability. The Prince of Pilsen will be the next attraction at this house, to open 1.

The Linda Penn co. at the Garrick has been so successful that the management continues it for another week ending 2.

The Orpheum had a star number that was applauded to the echoes in Howard Brothers. Their ovation on the opening evening Sept. 26 was nothing less than marvelous. Mr. Meyerfield, the president of the Orpheum Circuit, has returned from Europe after five months of absence.

Bob Fitzsimmons and his wife have returned to the Chutes for a short engagement.

Scottie, Gadski, Lehman, Calbe, and Bonci will appear in the city during the coming season under the management of Will Greenbaum.

The Burgoonette was given under the auspices of San Francisco Turn Verein at the Columbia 25, for the benefit of the building fund of that society.

Joe Hart's Dinkiepiel's Christmas is one of the features at the Orpheum this week, while Waterbury Brothers and Teeny are still favorites.

Philip Hastings continues to be the press agent for the Savoy Theatre and the Chutes.

## JOHN J. KENNEDY

### COMEDIAN—AT LIBERTY

STOCK, MUSICAL COMEDY OR VAUDEVILLE.  
15 years the attraction with "Kennedy Players."

"The unctuous humor of Chas. Matthews or Toole. Mr. Kennedy is not only a great comedian, but the best all-around actor who has visited Quebec in years."—GEO. STEWART, D. C. L., QUEBEC TIMES. Address, 419 Cleveland Place, Union Hill, N. J.

### SAN FRANCISCO.

Elizabeth Stewart and Thornton Hall Well Received—Two Weeks' Record.

Bessie Stahl finished a very profitable and popular engagement at the Columbia Sept. 18 and was compelled to make a farewell speech. Frances Starr, who was to open the following night, was present in a box with Frederic Belasco, who presented the star at this house 18 in The Manliest Way. The performance was perfect, with a very excellent cast, consisting of Edward H. Robins, John Kilgour, who was once a leading man in one of our theatres since the fire; John P. Brown, Louise Randolph, and Violet Hand. Henry Miller will replace her, opening 3 in Her Husband's Wife.

The Alcazar opened The Wolf, with Grace Barbour as Hilda Merrick. The characters were created by Thornton Hall, E. L. Bunker, and Tom Charlton. Elizabeth Stewart made her debut as leading woman in Clothes 99, and her entrance into the stellar ranks was signalized by fervor tributes which she honestly earned. Thornton Hall played opposite, and the rest of the cast, being the regular Alcazar Stock co. were, as ever, excellent.

The Campus, which was offered 18 at the Princess, sparkles with wit and contains a number of catchy airs that no doubt will be hummed about. There is no question but what this musical comedy, written by Mr. DeLoon, will be taken up by Eastern managers. From the reception that it received I believe that Ferris Hartman will take it up and down the coast as one of his many numbers for the coming season.

The Princess has temporarily closed, not because business is bad, for on the contrary business had been good, but by reason of the fact that the Hartman co., which occupied the theatre for a number of weeks, has been compelled to file for bankruptcy.

Margaret Illington's acting at the Savoy has improved the excellent reputation that she before had as an emotional actress, and she has been more favorably received in this play than when she appeared first in San Francisco in The Tiler. With her is a co. which should be commended for the very able support they render her. Another offering which opened 25, that continues to keep up the first-class attractions, Walker Whiteside is the actor responsible for popularizing The Melting Pot, and most favorable comments have been made upon his artistic manners and revolutionary ability. The Prince of Pilsen will be the next attraction at this house, to open 1.

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A. T. BARNETT.

### SALT LAKE CITY.

William Ingersoll and Company Making Friends—Lillian Sutherland at the Daniels.

At the Orpheum Sept. 11-18 Annette Kellerman and her close-fitting costume served to draw record business. Edward Davis and co. in The Picture of Dorian Gray were popular, the stage settings being especially artistic. The Mullin Trio of pianists were good. Week of 18 the Four Fords were well liked and business opened good. Clifford and Burke, Harry Atkinson, Johnny Small, Barnes and Barron, Joseph Callahan, and the Four Cliftons made up the program.

At the Garrick William Ingersoll and his excellent stock co. presented The Walls of Jericho entire week of 18, to good business, opening week of 18 with The Midwives. The co. is growing in favor with each new bill.

The Daniels had the musical stock co. headed by Lillian Sutherland, who presented The Gay Divadore, a sort of musical Brown's in Town, week of 18 to fair to good business.

The Colonial had only one attraction in two weeks, the Richards and Pringle Minstrels, who did big business afternoons and evening 18. Sale of the Savoy Prince of Pilsen co. will be good, as will get in a full week of 25 presenting Our New Millions and Prince of Pilsen.

At the Shubert week of 18 all vaudeville was withdrawn to give full time to the three rolls of Uncle Tom's Cabin film, which at present writing is packing the house.

The Salt Lake Theatre has been dark and will light up 25, 30, with Henry Miller and co. in Her Husband's Wife.

G. H. JOHNSON.

## EDWIN GORDON LAWRENCE

BUILDER OF

### THE SPEAKING VOICE AND TEACHER OF DRAMATIC ART

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Wanted—Permanent Address Stock and Repertoire People, also illustrated singers, moving picture operators, comic artists, stage carpenters, play small parts, female orchestra, double bass, and vaudeville people who can act. Address TOM WINNETT, Agt., 1402 B'way, New York City.

### ARENA NOTES.

John Robinson's Circus is billed for two performances Sept. 27 and Ringling Brothers' Circus follows for two performances Oct. 27 at Greenville, S. C.

Hagenbeck and Wallace have billed Newberry, S. C., for two performances on Sept. 30.

Owing to difficulty in getting a license at Little Rock, Ark., on Sept. 24, Ringling Bros. Circus went across the river and occupied the Argenta grounds; business and performances first rate. Two accidents occurred during the evening performance. The first was the breaking of a trap over the middle ring, causing six performers to fall to the net below. The second was when a horse fell at the turn and barely avoided rolling on the woman rider.

Joseph Bergs, of the 101 Wild West, is reported ill at a hospital in Des Moines, Ia.

### Births

FRIEDLANDER.—A son to Mr. and Mrs. Abraham Friedlander (Kathleen Kincaid), in New York, Sept. 3.

### Barned.

BOSTOCK—WEHRLE.—James Gordon Frederick Bostock to Anna Wehrle, in New York, Sept. 20.

DERTHICK—SCOTT.—Wallace J. Derthick to Marcelle Scott, in Seattle, Wash., Sept. 17.

FRIGENSPAN—RUSS.—Edwin G. Frigenspan to Flora Russ (Ruth Elton), in Newark, Sept. 25.

HARRIS—TOWLE.—G. Mitchell Harris to Ruth Towle, in New York, Aug. 24.

IRVING—COOPER.—Alexander Duer Irving to Catharine McDowell Cooper, in Stony Creek, Conn., Sept. 25.

KALMAR—BROWN.—Albert Kalmar and Jessie Brown, in San Francisco, Sept. 26.

LEACHE—TRASK.—Thomas Leach and Marie Trask (Marie Blair), in Lynn, Mass., Sept. 26.

WILLIAMSON—LA VOIE.—Lawrence J. Williamson and Mabel La Voie, at Fort Madison, Ia., on Sept. 22.

### Died

CHRSHIRE.—John Cheshire, 73 years old, in New York, Sept. 26.

CUNNINGHAM.—Henry J. Cunningham, in Montreal, Sept. 27, aged 55 years.

DAVIS.—Mrs. Rebecca Hardin Davis, at Mount Kisco, N. Y., Sept. 28, aged 60 years.

DE BABY.—Little De Barry, in Washington Grove, Ind., Sept. 15.

DELLINGER.—Eduard Dellinger, in Dresden, Germany, aged 58 years.

INGRAHAM.—Emory D. Ingraham, 75 years old, in Worcester, Mass., Sept. 27.

HERZOG.—Hugo Herzog, in New York, Sept. 24, aged 44 years.

NEW YORK CITY  
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**PENCILED PATTER.**

Dr. Ferin is now a member of the "Kiss Yourself Good-bye" Club. Just as this column said before, the "Doc" could tell everything except how long he was going to stay in vaudeville.

Things one seldom sees nowadays: An act that is booked up. An author who never wrote a failure. An actor who isn't "going better now than he ever did in his life." A truthful vaudeville agent.

Why do girls in novels always "display a row of even white teeth," have "small, white, shapely hands" and "pretty blue eyes"? Some day some writer is going to describe his heroine different and they won't publish his book.

Lee Harrison, he of the "who's who" column and genial smile, opened in Philadelphia recently in Up and Down Broadway. Barney Bernard and Lee did their vaudeville act and the city of Quakers (who made oatmeal boxes famous) just laughed their heads off. There is "much class" to these two laugh looseners.

The baseball season will soon be over, which means it's going to be hard for actors to get work. There are about seven ball tasters preparing acts already.

If you want to get a first-rate blackface make-up, ride from Boston, Pa., to Philadelphia on the Pennsylvania Railroad.

On one page of a certain magazine, right after each other, the following advertisements appear: "Learn Plumbing—Big Pay, Short Hours"; "Learn to Write Advertisements"; "You Can Write a Short Story"; "Learn Jeweler's Engraving"; "Study Law at Home"; "Big Pay, Civil Service"; "Why Not Be an Artist"; "Shorthand in Thirty Days"; "How to Run an Auto"; "Be an Actor"; "Corner Lessons by Mail." When suckers keep falling for bunk like this you can't blame some people for dodging hard work. It beats vaudeville, don't it?

Say, isn't it nice on a train to sit next to persons that insist upon telling you who they are and what they do, while you're trying to get fifteen cents worth of reading out of a magazine that's worth about a nickel. A fellow who sold carpets did a monologue for me that lasted from Philadelphia to New York one day last week.

Bill Marcatt, of Marcatt and Bradford, told Harry B. Lester at the Alhambra the other week to cut out the "combination underwear" gag he tells in his act, saying he "wrote it twenty years ago." You must have been a wonder to write that twenty years ago, Bill, when combination underwear has been in existence only about ten years. And then again, Bill, speaking of stuff that's been done before, look over your own act.

The Battle of Beck is still on. General Albee and the Baron are still skirmishing, it is believed, while Major Casey is just sawing wood. Napoleon Brianger is not saying much, but the wise ones think the king of the legit. knows something on the Insurgent Morris side of the question. On with the dance, and let the joy be unblacklisted.

Money circulation note: Harry Lauder's visit to the country is uncertain.

Rice and Old Shoe Notes: Bert Kalmer and Jessie Brown, of the vaudeville team of the same name, were married in Frisco. Claude Bostock, of Hennessy and Bostock, the vaudeville agents, was married to Irene Dillon a few days ago. Good luck to all of you! Next!!!

The U. B. O. are now going to book Midways. Is anything safe any more? The cafes that entertainers (who also serve as waiters) will be next, maybe.

And still those Russian dancers come. Is there anybody left in Russia?

Ella Wheeler Wilcox refused a vaudeville offer tendered by Alf T. Wilton. Thank you, Ella, thank you! Every one can still go to a vaudeville show without feeling nervous.

It's too bad there are no prizefighters in training at present. A lot of vaudeville actors don't know what to do with them-selves.

Blossom Seeley comes from the West. She opened at the Warburton, Yonkers, recently. She sings coon songs. When she plays in New York she will be a riot. Rather a broad statement, what? But you'll see I'm right.

Actors may come and actors may go, but slugs reel on forever.

THOMAS J. GRAY.

**CURRENT VAUDEVILLE BILLS.**

American: John Lawson and company in The Monkey's Paw, by W. W. Jacobs and Louis N. Parker; Jessie Broughton, James J. Morton, Harry and Irving Cooper, Johnston Clark, Five Musical MacLarens, La. Freya, Arthur Dunn and Marie Glaser.

Hammerstein's: McIntyre and Heath, Maggie Cline, Ben Welch, Harry Breen, Hedges Brothers and Jacobson, Gus Edwards' Song Revue, Kessler and Lee, Shield and Rogers.

Fifth Avenue: Pannie Ward, James Young, Billy Gaston and Isabelle D'Armond, Big City Four, Vernon, Bobby Pandur and Brother, Camille Trio, Amoros Sisters, Cole and Johnson.

Colonial: Karno's Comedians, Rigoletto Twin Brothers, Wilbur Mack and Nellie Walker, The Three Leightons, Albert Whelan, Hymack, Mack and Marcus, B. A. Boife's musical offering, The Couriers.

Alhambra: Homer Mason and Marguerite Keefer, Edwards, Van and Tierney, Goeman's Dogs and Cats, Avon Comedy Four, Bedini and Arthur, Irene Dillon, Four Headings, Musical Johnstons, Rooney and Bent.

Bronx: La Pia, The Great Howard, James

and Sadie Leonard and company, The Devil, the Servant and the Man, Avery and Hart, Otto Brothers, Stanley and Norton, Berry and Berry, Jesse L. Lasky's On A Housetop.

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**VAUDEVILLE PERFORMERS' DATES.**

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant:

Allison, Mr. and Mrs.—Lyric, Mobile, Ala. Amoros Sisters—Fifth Ave., N. Y. C. Arlington Four—Shubert's, Utica, N. Y. Artos, Jack, Duo—Orph., Los Angeles, Cal. Avery and Hart—Bronx, N. Y. C. Avon Four—Alhambra, N. Y. C. Baxter, Sidney—Orph., Nashville, Tenn. Baker, Nora, and Jack Norworth—Shubert's, Buff. N. Y. Behan, George—Orph., Minneapolis, Minn. Bedini and Arthur—Alhambra, N. Y. C. Belmont, Joe—Halifax, Eng. Queens, Poplar, 10-15. Maidstone, 17-22. Washington 24-25. Bergere, Valerie—Players—Grand, Pittsburgh, Pa., Maj. Johnstown, Pa., 10-12. Berry and Berry—Brook, N. Y. C. Beyer, Ben—Orph., Ogden, U. S. Big City Four—Fifth Ave., N. Y. C. Bison City Four—Orph., Los Angeles, Cal. Breen, Harry—Hammerstein's, N. Y. C. Broughton, Jessie—American, N. Y. C. Camille Trio—Fifth Ave., N. Y. C. Carson and Willard—Shubert's, Buffalo, N. Y., 10-15. Cline, Maggie—Hammerstein's, N. Y. C. Cole and Johnson—Fifth Ave., N. Y. C. Connally, Mr. and Mrs. Edwin—Orph., Los Angeles, Cal., 2d Oct., 8. Comke, Mr. Robert and Sommers—Central, Dresden, Ger., 8-11. Cooper, Harry and Irving—American, N. Y. C. Couriers—The Colonial, N. Y. C. Crane, Mr. and Mrs. Gardner—Chase's, Washington, Colonial, N. Y. C., 10-15. CRESSEY, WILL, JR. AND BLANCHE DAYNE—Orph., Omaha, Neb., Maj. Osgo, 9-Nov. 5. Cunningham and Marion—Maj. Johnstown, Pa., Grand, Pittsburgh, Pa., 10-15. Dale and Boyle—Orph., Minneapolis, Minn., Orph., Duluth, Minn., 8-15. Daly's Country Choir—Unique, Minneapolis, Minn., Bijou, Duluth, Minn., 8-15. Davis, Edwards—Orph., Des Moines, Ia., Orph., Kansas City, Mo., 8-15. Dean-Orr Sisters and "Sheet" Gallagher—Grand Family, Fargo, N. D., Maj., La Crosse, Wis., 9-15. Devil, Servant and Man—Bronx, N. Y. C. De Witt, Burns and Torrance—Scala, Copenhagen, Denmark, 1-31. Dillon, Irene—Alhambra, N. Y. C. Dinkinell's Xmas—Orph., Oakland, Cal., 8-15. Doherty Sisters—Don Emma—Grand, Portland, Ore. Drew, Frankie—American, Omaha, Neb. Duncan, A. O.—Orph., Sioux City, Ia., Grand, Indianapolis, Ind., 10-15. Dunn, Arthur, and Marie Glaser—American, N. Y. C. Edwards, Van and Tierney—Alhambra, N. Y. C. Ewen and Prince—St. Joseph, Mo., 8-15. Fay, Two Cooleys and Fay—Chase's, Washington, D. C. Fentelle and Vallorio—Orph., Memphis, Tenn., Orph., New Orleans, La., 8-15. Gaston, Billy, and Isabelle D'Armond—Fifth Ave., N. Y. C. Giese, Augusta—Orph., Seattle, Wash., Orph., Portland, Ore., 10-15. Gordon and Marx—Keith's, Phila. Garrison, Bernard, and Wm. F. Rogers—Orph., Kansas City, Mo., 8-15. Edwards' Song Review—Hammerstein's, N. Y. C. Harris and Randall—Hipp., Charleston, W. Va. Hasty, Charley—Maj. Little Rock, Ark. Hawley, E. Frederick—Hathaway's, New Bedford, Mass. Hayman and Franklin—Hipp., Ipswich, Eng. Shorelidge, London, 10-15. Palace Burnley, 17-22. Hipp., Wigan, 24-29. Hayward and Hayward—Orph., Des Moines, Ia., Orph., Sioux City, 10-15. Hedges Bros. and Jacobson—Hammerstein's, N. Y. C. Hirsch Life in Jail—Orph., Oakland, Cal. Howard—Bronx, N. Y. C. Hynes, Mr. Colonial, N. Y. C. INGRAM, GEORGINA—Orph., Boston, Pa. Jennings and Ryan—Galety, Galveston, Tex. Johnston, Musical—Alhambra, N. Y. C., 10-15. Kaufman, Reba and Inez—Palace, Berlin, Paris, Fr., 1-31. Karno's Comedians—Colonial, N. Y. C. Kelsey, Herbert, and Eddie Shannon—Maj. Chgo. Kessler and Lee—Hammerstein's, N. Y. C. La Pia—Bronx, N. Y. C. Lawson, John—American, N. Y. C. Leightons, Three—Colonial, N. Y. C. Libby, Jas. and Sadie—Bronx, N. Y. C. Lipe, and Luce—Orph., Ogden, U. McCormack, Frank—Pol's, Hartford, Conn. McCallum, John—Orph., Springfield, Mass., 10-15. McDowell, John and Alice—Orph., Lima, O. McIntyre and Heath—Hammerstein's, N. Y. C. Mack and Marcus—Colonial, N. Y. C. Mack, Wilbur, and Nella Walker—Colonial, N. Y. C. Marke, Dorothy—Portland, Me. Mason, Homer, and Margarita Keefer—Alhambra, N. Y. C. Millman, Trio—Schumann's, Frankfort, Ger., 1-15. Central, Nuremberg, 16-31. Mitchell and Cain—Empire, Newport, Wales, Gaiety, London, Eng., 10-15. Empire, London, Eng., 17-22. Montross, Ray, and Healey Sisters—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., 8-15. Morton, James J.—American, N. Y. C. Night With the Poets—Elgin, Little Creek, Mich., Bijou, Jackson, Mich., 10-12. Bijou, No. 8—Lyric, Dayton, O. Nugent, J. C.—Orph., Ogden, U. Orph., Salt Lake City, U. S., 8-15.

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Allison, Mr. and Mrs.—Lyric, Mobile, Ala. Amoros Sisters—Fifth Ave., N. Y. C. Arlington Four—Shubert's, Utica, N. Y. Artos, Jack, Duo—Orph., Los Angeles, Cal. Avery and Hart—Bronx, N. Y. C. Avon Four—Alhambra, N. Y. C. Baxter, Sidney—Orph., Nashville, Tenn. Baker, Nora, and Jack Norworth—Shubert's, Buff. N. Y. Behan, George—Orph., Minneapolis, Minn. Bedini and Arthur—Alhambra, N. Y. C. Belmont, Joe—Halifax, Eng. Queens, Poplar, 10-15. Maidstone, 17-22. Washington 24-25. Bergere, Valerie—Players—Grand, Pittsburgh, Pa., Maj. Johnstown, Pa., 10-12. Berry and Berry—Brook, N. Y. C. Beyer, Ben—Orph., Ogden, U. S. Big City Four—Fifth Ave., N. Y. C. Bison City Four—Orph., Los Angeles, Cal. Breen, Harry—Hammerstein's, N. Y. C. Broughton, Jessie—American, N. Y. C. Camille Trio—Fifth Ave., N. Y. C. Carson and Willard—Shubert's, Buffalo, N. Y., 10-15. Cline, Maggie—Hammerstein's, N. Y. C. Cole and Johnson—Fifth Ave., N. Y. C. Connally, Mr. and Mrs. Edwin—Orph., Los Angeles, Cal., 2d Oct., 8. Comke, Mr. Robert and Sommers—Central, Dresden, Ger., 8-11. Cooper, Harry and Irving—American, N. Y. C. Couriers—The Colonial, N. Y. C. Crane, Mr. and Mrs. Gardner—Chase's, Washington, Colonial, N. Y. C., 10-15. CRESSEY, WILL, JR. AND BLANCHE DAYNE—Orph., Omaha, Neb., Maj. Osgo, 9-Nov. 5. Cunningham and Marion—Maj. Johnstown, Pa., Grand, Pittsburgh, Pa., 10-15. Dale and Boyle—Orph., Minneapolis, Minn., Orph., Duluth, Minn., 8-15. Daly's Country Choir—Unique, Minneapolis, Minn., Bijou, Duluth, Minn., 8-15. Davis, Edwards—Orph., Des Moines, Ia., Orph., Kansas City, Mo., 8-15. Davis-Orr Sisters and "Sheet" Gallagher—Grand Family, Fargo, N. D., Maj., La Crosse, Wis., 9-15. Devil, Servant and Man—Bronx, N. Y. C. De Witt, Burns and Torrance—Scala, Copenhagen, Denmark, 1-31. Dillon, Irene—Alhambra, N. Y. C. Dinkinell's Xmas—Orph., Oakland, Cal., 8-15. Doherty Sisters—Don Emma—Grand, Portland, Ore. Drew, Frankie—American, Omaha, Neb. Duncan, A. O.—Orph., Sioux City, Ia., Grand, Indianapolis, Ind., 10-15. Dunn, Arthur, and Marie Glaser—American, N. Y. C. Edwards, Van and Tierney—Alhambra, N. Y. C. Ewen and Prince—St. Joseph, Mo., 8-15. Fay, Two Cooleys and Fay—Chase's, Washington, D. C. Fentelle and Vallorio—Orph., Memphis, Tenn., Orph., New Orleans, La., 8-15. Gaston, Billy, and Isabelle D'Armond—Fifth Ave., N. Y. C. Giese, Augusta—Orph., Seattle, Wash., Orph., Portland, Ore., 10-15. Gordon and Marx—Keith's, Phila. Garrison, Bernard, and Wm. F. Rogers—Orph., Kansas City, Mo., 8-15. Edwards' Song Review—Hammerstein's, N. Y. C. Harris and Randall—Hipp., Charleston, W. Va. Hasty, Charley—Maj. Little Rock, Ark. Hawley, E. Frederick—Hathaway's, New Bedford, Mass., 8-15. Hayman and Franklin—Empire, Newport, Wales, Gaiety, London, Eng., 10-15. Empire, London, Eng., 17-22. Montross, Ray, and Healey Sisters—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., 8-15. Morton, James J.—American, N. Y. C. Night With the Poets—Elgin, Little Creek, Mich., Bijou, Jackson, Mich., 10-12. Bijou, No. 8—Lyric, Dayton, O. Nugent, J. C.—Orph., Ogden, U. Orph., Salt Lake City, U. S., 8-15.

and Sadie Leonard and company, The Devil, the Servant and the Man, Avery and Hart, Otto Brothers, Stanley and Norton, Berry and Berry, Jesse L. Lasky's On A Housetop.

GERALD GRIFFIN IN VAUDEVILLE.

Gerald Griffin and company appeared in vaudeville last week at Union Hill and are this week at Lynn, Mass., in a condensed version of Other People's Money, in which this sterling actor was formerly very successful in vaudeville. Mr. Griffin expects soon to appear in New York in the play.

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OCTOBER 5, 1910

Light: *Eternal* 2-1. *Green Sidney* in *The Joy Rider* 2-6. — *MAIN STREET* (R. C. Burroughs): *Jean Jurores* and *Rah-Rah Boys*, *Sam and Ryan*, *Dick Thompson* and co., *Sam Sherman*, *Jubany*, *the Dickens* and *Romance*; *strong bill*; *business large* 2-2.

**AURORA—GRAND** (Charles Lamb, *rem*): *Tillie Olson* 20-1; *fair co.*; *poor business*. *Under Southern Skies* 2-5; *matinee* and *night*; *fair business*. *The Plotters* 2-6; *two performances*; *fair co.*, *to light business*. *The Man of the Hour* 2-5; *matinee* and *night*; *good co.*; *moderate business*. *The Upstart* 1. *The Girl*; and *the Drummer* 2. *Quincy Adams Sawyer* 4. *The Kisses* 2-5.

**BEARDSTOWN—OPERA HOUSE** (W. H. Dugge): *The Love Pirates* Sept. 22; *very good* *co.*; *good business*. *The Hickman-Bessy Stock* co.; *good bill* 2-1. *With Charity Base* 2-2. *O. O.* good *open* 2-1. *With Charity Base* 2-2. *good* *co.*; *fair business* of *week*. *The Sweetest Girl* 2-1. *Daughter of the Ghetto*, *Wife in Name Only*, *Kentucky Home*, *Prince Jack*, *One Girl in a Thousand*. *Story of the Reformation* (local) 6. 7.

**STURMATOR—PLUMB OPERA HOUSE** (J. E. Williams): *Girl* and *the Clown* Sept. 15; *good business*. *Trail* 15; *fair business* and *satisfaction*. *Girl from the U. S. A.* 20; *very large attendance*; *fair*. *The World and a Woman* 21; *poor business*; *good*. *Under Southern Skies* 2-2; *fair attendance* and *satisfaction*. *My Cinderella Girl* 5. *Ciricello's Band* 6. *Richard Jones* 10.

**EAST ST. LOUIS—NEW BROADWAY** (Joe Walsh): *Edmond Hayes* in *The Wise Guy* Sept. 22; *two performances*; *pleased* *good business*. *Moulin Rouge* 2. *Miner's Americans* 3. — *AVENUE* (E. H. Behrman): *Through Death Valley* 2-24; *good co.*; *fair business*. *Cowboy and the Thief* 25-26; *very good co.* and *business*. *David Copperfield* 2-5. *Light Eternal* 6-8.

**ELVIVERDE—DERTHICK'S OPERA HOUSE** (B. Sewell, *rem. man.*): *Girl from the U. S. A.* Sept. 22; *good*; *to good house*. *My Cinderella Girl* 6. *Climax* Nov. 5. *Lyman Twins* 11. *The Rosary* 17. *Miss Nobody from Starland* 22. — *ITEM*: *During Home Coming Week* 10-15. *D'Urbano's Band* will play at the *Opera House*.

**DANVILLE—OPERA HOUSE** (A. B. Day): *Paid in Full* Sept. 26. *Beverly of Gransta* 27. *Baby Mine* 28. *Uncle Tom's Cabin* 29. *Tempest and Sunshine* 1. *The Upstart* 1. *Lulu's Husband* 10. *The Red Mill* 15. — *ITEM*: *House has been redecorated and refurbished and leased by the Constock Amusement Co.*

**ROCKFORD—GRAND** (George O. Sackett): *The Fourth Estate* 19 *pleased a good house*. *The Girl and the Clown* failed to appear. — *ITEM*: *Owing to the objection of the State Factory Inspection Department to the appearance of Master Hackett in *The Awakening of Helene** *Margaret Anglin* *cancelled*.

**ALTON—TEMPLE THEATRE** (W. M. Sauvage): *The Love Pirates* Sept. 10; *small business*. *My Cinderella Girl* 21; *two good houses*; *plastered*. *The Climax* 22; *satisfied*; *full house*. *The Judgment of Eve* 23; *small business*; *deserved none*. *The Gay Masqueraders* 1. *Low Deckstader's Minstrels* 2.

**OTTAWA—THEATRE** (M. Duffy): *The Wolf* Sept. 18; *good house*. *Paid in Full* 19; *pleased good house*. *Under Southern Skies* 20; *played to good house*. *A Woman and the World* 21; *drew poor house*. *Tillie Olson* 24 *played fair house*. *The Girl from U. S. A.* drew *fair house*.

**DECATUR—POWERS' GRAND** (Thomas P. Ronan): *Hickman-Bessy* co. Sept. 19-24; *record business*; *excellent co.*; *Richard Jones* in *Silver Threads* 22; *fair house*; *good co.*; *The Gay Morning Glories* 20. *Baby Mine* 20. *Lyman Twins* 21. *Maxwell Stock* co. 3-8. *Fortune Hunter* 13. *The Plotters* 14.

**MONMOUTH—PATTER OPERA HOUSE** (H. B. Webster): *The Broken Idol* Sept. 15; *good production and house*. *Port of Missing Men* 16; *excellent co.*; *medium house*. *The Love Pirates* 27; *fair house*. *Classmates* 28. *My Cinderella Girl* 15.

**LOOMINGTON—CHATTERTON** (F. M. Balogh): *Laughville* Sept. 19-24; *fair*; *to light business*. *Wrestling Match* 25; *to poor business*. *Gay Morning Glories* 26. *Man of the Hour* 27. *T. C. I. High School Burlesques* 5. *Tillie Olson* 8.

**TAYLORVILLE—ELKS' (Jerry Hogan):** *William Macaulay in Classmates* Sept. 20; *good performance*, *to small house*. *The Climax* 27. *T. C. I. High School Burlesques* 5. *Tillie Olson* 8.

**LA SALLE—ZIMMERMAN OPERA HOUSE** (E. C. Zimmerman): *Under Southern Skies* Sept. 21; *drew well pleased house*. *Paid in Full* 21; *excellent satisfaction to good business*. *The Love Pirate* 27. *My Cinderella Girl* 1.

**STERLING—ACADEMY** (George Olinstead): *Daniel Boone on the Trail* Sept. 21 *pleased good business*. *Ishmael* 24; *one performance*; *light business*.

**PRINCETON—APOLLO** (E. L. Belden): *Jeffries and Johnson* pictures Sept. 24 *pleased good house*. *Hickman-Bessy* co. 10-15. *My Cinderella Girl* 18.

**GALESBURG—AUDITORIUM** (F. B. Powelson): *Broken Idol* Sept. 22 *pleased big house*. *My Cinderella Girl* 27; *fair business*; *pleased*. *Tillie Olson* 28. *Kissing Girl* 30.

**PITTSFIELD—K. P. OPERA HOUSE** (F. R. Field): *The Judgment of Eve* Sept. 16; *small house*; *fair co.* *The Macks* (hypnotists) 3-5.

**CAIRO—OPERA HOUSE** (C. L. Parks): *Vaudville* Sept. 26-28. *Margaret Anglin* 6 *canceled*, owing to child labor laws.

**ELGIN—OPERA HOUSE** (Prickett and Thielien): *Season opens* 15.

add the finishing touches to the interior of the house, completing the work of remodeling started during the Summer. Workmen are building the steel canopy in front of the entrance to the theatre and the hotel. *The Girl in the Kimono* 3-5. *Adelaide Thurston* in *Miss Annan* 6-8.

The Chocolate Soldier drew large appreciative and delighted audiences at the *Murk* 22-24 by a cast headed by *Antoinette Kopetaki* as *Nadina* and *Forrest Huff* in the title role, who deserve special mention. *Margaret Crawford*, *Priscilla von Busing*, *Henry Coote*, *Edmond Mulcahy*, and *Louise Casanova*. The large orchestra was directed by *Signor Novello*. *The City* 24. *Blanche Ring* in *The Danube Girl* 3-5. *The Nigger*, with *Guy Davis* 20-21.

The Arvin-Bentley Stock co. varied the usual order of evenings by offering *Forty-Five Minutes from Broadway* 20-21, giving a good performance that was unusually well received by the Monday night audience. The honors were carried off by *Frank Jones*, who gave an excellent performance of *Kid Burns* and *Louise Dunbar* who scored a hit as *Mary*. The offering proved a very popular one. *The Squaw Man* 2-8.

Silver Threads, with *Richard J. Jones* and a capable co., interested the patrons at the Park 22-24. In Old Kentucky, seen here many times, seems to have lost none of its popularity, and pleased as usual 20-22. *Three Weeks* 20-21.

*Edwin Arden* in his own play, *Captain Velvet*, supported by *Olive Temperton* and *Howard Fowler*, was the excellent headliner at Keith's Grand 25-26. *George Justin Moore*, favorite here; *Pinney Sisters*, the mermaids; *Toma Hanlon*, *Rio*, *Raymond* and *Oaverly*. *Picolo Midgets*, *W. C. Stoll* and *A. Edwards* made up an entertaining bill.

*Anna Eve* *Fay* headed the *Colonial* bill. Others were *Carter*, *Waters* and co. in *The Wise Guy*. *Mr. Conn*, *Jimmie Green*, *Sadie Sherman*, and *Rizal and Atima*.

The Empire offered *Edmond Hayes* in *The Wise Guy*.

The Captain, a new play, by *George Broadhurst* and *G. T. Dasey*, in which *Nat C. Goodwin* is to star, will have its premiere at English's 10, under the management of *Klavu* and *Brianger*.

*Edwin Arden*, owner of *The Chocolate Soldier*, arrived here 2d on his trip to London with a very short stop in New York, in order to witness a performance of the piece here at the *Murk* before the went into Chicago 25 for an extended run. *Mr. Whitney* launched *The Chocolate Soldier* in London about two weeks ago with an entire English cast, and is highly pleased with its reception and assured success there.

The breaking of one of the plate glass sides of their tank prevented the *Pinney Sisters* from appearing on the *Keith* bill until Tuesday afternoon.

*Olive Temperton*, who so ably supports *Edwin Arden* in *Captain Velvet* at Keith's, is the guest of *Pr. and Mrs. J. H. Taylor* at the *Chalfant* during the week.

*Ella Proctor Otis*, who headed the bill at *Keith's* last week, was entertained at a supper meeting 22 by *Mr. Edward B. Baker*.

**PEARL KIRKWOOD.**

**EVANSVILLE—WHILLIS' BIJOU** (Charles Sweeton): *Season opened* with *vaudeville* Sept. 25 to crowded houses; three performances will hereafter be given each day during the season with moving pictures as accessory. *Bill* 25-1 includes *Alexander's Groves*. *American singers and dancers*; *Bill* 25; *Bill and Robert*, *the Kickups* and *Flings*; *dogs and mules*, and *Burkhardt and Berry*. *Margaret Anglin* 4. — **NEW GRAND** (David Beshler): *Bill* 25-1: *Ella Proctor Otis*, *Whele*, *Mealy* and *Montrose*, *Montgomery* and *Healy* *Sisters*, *Taylor*, *Krantzman* and *White*, *Savo*, the *Four Famous Vans*, and *Lightning Hopper*. — *ITEM*: *Harold Ward*, advance agent for *Miss Lipman*, was here on business and pleasure. *Miss Lipman* opens the *New Majestic* the *Marriage of a Star* 3.

**FORT WAYNE—MAJESTIC** (Rice and Stair): *In Arizona* Sept. 11; *good house*. *Hal Heid* in *The Kentuckian* 12-14 to *good business*. *David Copperfield* 15-17; *fair house*. *The Girl from the U. S. A.* 20, 21; *good business*. *Superbe* 22-24. *The Wife Tamer* 25; *good business*. *George Sidney* in *The Joy Rider* 26. *Buster Brown*, *matinee* and *evening*. — **ITEM**: *PEOPLE OF VAUDEVILLE* (F. E. Stander): *Opened season to packed houses*. — *ITEM*: *E. W. Rice*, manager of *The Light Eternal* (road co.), is a brother to *Manager Rice* of the *Majestic*.

**CHANUTE—HETTRICK** (F. Lee Williams): *Opened Sept. 22 with The House of a Thousand Candles*; *excellent performances*, *to good house*. *The Squaw Man* 7. — *ITEM*: *F. Lee Williams* will retire as manager of the *Hettrick* 1. — *G. C. Sears*, formerly manager of the *Indians* 1, *Kansas*, and *Macon*, Mo., theatres, will succeed him. *Outlook under new management is very bright*.

**ATCHISON—THEATRE** (Oari Dose): *Cast Aside* Sept. 25 *pleased big house*. *Blackwater Stock* co. 26-28. *Harry Dulge* in *The Flirting Princess* 20. *The Man on the box* 21.

**LAWRENCE—BOWERSOCK** (P. E. Auditorium): *Irving Hill*; *The Matinee Girl* 20; *poor house*. *The Squaw Man* 21; *fair co.*; *good house*. *Cast Aside* 22; *fair co.*; *poor house*.

**SALINA—OPERA HOUSE** (W. P. Pfeifer): *The Isle of Fair Tax* Sept. 20. *Lynn Howe* follows. — **CONVENTION HALL**: *House improved and redecorated*. Will open about 15.

**COLUMBUS—McHIE'S** (W. E. McHie): *The Yankee Doodle Detective* 1. *The Squaw Man* 4. *Howe's pictures* 12.

**WATERLOO—SYNDICATE** (A. J. Burden): *Isle of Spice* Sept. 22 *pleased fair business*. *Home and Juliet* (Associate Players) 23; *attraction to fair house*. *Woman and the Ward* 20. *A Broken Idol* 1. — **WATERLOO** (A. J. Busby): *The Flirting Princess* 21; *attraction to fair business*. *Wizard of W. I.* 22; *good, to two fair houses*. *Frank E. Stock* co. 20-1 *opened to capacity*.

**BURLINGTON—OPERA HOUSE** (Charles Harrington Co.): *Mabel Harrison in Baby Mine* Sept. 27 *pleased large audience*. *Boosalind* at *Red Gate* 4.

**HUNTINGTON—THEATRE** (H. E. Bessie): *Norwood* (hypnotists) Sept. 19-24 to *big business*. *Is Marriage a Failure?* 29. *Seven Days* 5. *Texas Ranger* 13.

**FRANKFORT—BLINN** (Langebrake and Huford): *Otis Harlan in Baby Mine* Sept. 27 *pleased large audience*. *Boosalind* at *Red Gate* 4.

**HUNTINGTON—OPERA HOUSE** (H. E. Bessie): *Jeffries* (hypnotists) Sept. 19-24 to *big business*. *Is Marriage a Failure?* 29. *Seven Days* 5. *Texas Ranger* 13.

**LOGANSPOON—T. H. E. A. T. R. E. NELSON** (Mrs. Cox): *Is Marriage a Failure?* Sept. 25; *fair co.*, *to fair business*. *The Johnsons* and *Jeffries* pictures 20.

**GREENSBURG—K. P. OPERA HOUSE** (Charles H. Ewing): *Seven Days* Sept. 27; *excellent co.*; *capacity house*; *well pleased*.

**WABASH—EAGLES'** (G. A. Holden): *A Royal Slave* Sept. 28 *pleased good business*.

## IOWA.

### DES MOINES.

**City Council to inspect All Houses—Current Attractions and Dates Ahead.**

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MACE TOWNSLEY.

train to permit Greenfield people to patronize the Academy.

**PLYMOUTH**—OPERA HOUSE (Prime Magon): Colonial Stock co. Sept. 22-24; fair co. and good business. Plays: St. Elmo, Monte Cristo, Dr. Jekyll and Mr. Hyde, A Girl of the Mountains 25. Avery Strong co. is preparing 26-28.—ITEM: It is reported that the Plymouth Theatre is to be leased to a Boston firm next month, for the sole purpose of motion pictures. Much regret is felt, as this will leave the town without any place for a professional play, and a place which formerly supported in a handsome manner a large opera house.

**BROCKTON**—CITY (W. B. Gross): The Wolf Sept. 22 pleased good house; Rockville Fellows, John M. Malone, Milton Nohr, Jr., and Paula Miller deserve mention for good work. The Blue Mouse 27: large and enthusiastic audience. Wanda Ladlow did excellent work, and John L. McCabe, John Dunson, and C. A. Coffey deserve mention. William T. Hodge in The Man from Home 14. Brockton Fair dates 4-7.

**LOWELL**—OPERA HOUSE (Ralph A. Ward): Wright Lorimer in The Shepherd King Sept. 26 pleased large houses. Frank Daniels in The Hall of Brittan 4.—**HATFIELD** (John S. Beaumont): Vanderlin to capacity business 26-1.—**MERRIMACK SQUARE** (F. J. Carroll): Good bill of vaudeville pleased big business 26-1.

**LAWRENCE**—OPERA HOUSE (George W. Gallagher): The Midnight Sons Sept. 22, 23 pleased large houses. The City 22, 23: good co.; fair houses. Frank Daniels 1. The Merry Widow 4. A Gentleman from Mississippi 7. S.—**COLONIAL** (John F. Adams): Vaudeville 26-1: fine business.

**GLoucester**—UNION HILL THEATRE (Lethrop and Teiman): The Avery Strong co. closed Sept. 26 to fair business. The Colonial Stock co. 5-8.—ITEM: George Carter, of this city, has joined The Fortune Hunter co.

## MICHIGAN.

**GRAND RAPIDS**—POWERS' (L. S. Billman): The Climax Sept. 22-24. Honey Boy Evans' Minstrels 25. B. Ethel Barrymore in Mid-Channel 2. In November: The Comedians, Anne Pavlow and Michael Mordvinoff, Russian Dancers.—**MAJESTIC** (Orville Stein): Mildred Holland in David Copperfield 18-21. Volunteer Organist 22-24. George Sidney in The Joy Riders 25-28; pleased good business. Max Bloom in A Winning Miss 29-1; good business; good production; a hit. Beverly 2-5. Hal Reid in The Kentucky 6-8. The Lion and the Mouse 9-12.—The Garrick Theatre Stock co. is presenting melodrama with weekly change of bill to good business.

**PLINT**—STONE'S (A. G. Page): Stone's Theatre Stock co. in The Call of His Mate Sept. 26-2; good bill and very good business. George Evans and his Honey Boy Minstrels 20.—**GARICK** (W. M. Harris): The People's Stock co. in good attraction and big business. The management of the People's Stock co. has ordered special scenery and costumes for the production of Camille, to be played 8-9.—**BLIJOU** (Frank Bric): The house of good vaudeville, playing big acts and doing excellent business.

**KALAMAZOO**—**FULLER** (W. J. Donnelly): George Sidney in The Joy Riders Sept. 24, matines and evening; pleased fair business. The Climax 25: good co.; light house. George Evans' Honey Boy Minstrels 27 delighted capacity house; Mr. Evans being a great local favorite. Beverly 1. Hinman's Stock co. 3-15.

**COLDWATER**—**TIBBITS** OPERA HOUSE (John T. Jackson): The Volunteer Organist Sept. 20 to crowded house. Farewell tour of Rose Miller in Sia Hopkins 28. The Girl in the Barracks 2. The Traveling Salesman 13. Lyman Howe 15. Vanda Moon and Her Girls 24. Thib Olson 28.

**ANN ARBOR**—**WHITNEY** (A. G. Abbott): Ethel Barrymore in Mid-Channel 2. George Evans and his Honey Boy Minstrels 4. Robert Hilliard in A Foot Thread Was 7. Eight pictures 8.—ITEM: The Majestic Theatre (vaudeville) opened Sept. 26, under management of Arthur Lane, and is doing capacity business.

**ADRIAN**—**CHOSWELL** OPERA HOUSE (C. O. Hardy): The Girl That's All the Candy Sept. 26: fair business and satisfaction. Rose McMillan in Sia Hopkins 27; very large house and gave perfect satisfaction. The Climax 28. Nancy Boyer in Pale 29.

**ALPENA**—**TEMPLE** THEATRE (W. B. Hobson): Germain, the Wizard, and co. Sept. 25: finest attraction this season; small but appreciative audience; Germain excellent, and Hurley Brothers Quintette (musical) made a big hit.

**CALUMET**—**THEATRE** (John D. O'Gallagher): Pierces Associated Players Sept. 18-24 to the Calumet; entire satisfaction. Daddy and the Girls 26, matines and evening. The Lottery Man 28. Germain, the Wizard, 29, including the famous Hurley Quintette.

**SAULT STE. MARIE**—**600** OPERA HOUSE (H. P. Jordan): Daddy and the Girls Sept. 24; fair co. and business. Germain 25. Managing Mildred 27. Volunteer Organist 28. Mr. White of the Cabbage Patch 29. My Wife's Family 10. Is Marriage a Failure? 15.

**PORT HURON**—**MAJESTIC** (J. W. Branson): The Cow Puncher Sept. 24 failed to please light business. Fighting Parson 1. A Winning Miss 2.—**CITY** (Sam Hartwell): George Evans' Honey Boy Minstrels 2. The Traveling Salesman 3. Bowery Detective 16.

**READING**—**OPERA HOUSE** (J. W. Pool): W. F. Mann's Fighting Parson co. Sept. 28 gave proof of satisfaction to light business; would get a full house with a return date this season. U. T. C. 14.

## MINNESOTA.

### ST. PAUL.

**Billie Burke Captivates Large Audiences—Geoffrey Stein Made Big Hit.**

Billie Burke in Mrs. Dot captivated large audiences at the Metropolitan Sept. 18-21. The Girl from Hector's enjoyed excellent business 22-24. William H. Hickey scored as Mahomet. The Girl in the Taxi 25-1 pleased audiences of good size. The Girl of My Dreams 2-8. The Third Degree 1-12. Ethel Barrymore 13-15. The Girl in the Taxi 16-17. Geoffrey Stein offered The City 18-21. Geoffrey Stein's great hit as Hannock. Norman Hackett and M. M. Harriman also deserve credit for effective delineations. Lain's Husband 22-25 proved to be the funniest hit of the season, due largely to the efforts of these clever farceurs. Mabel Barrison, Harry Green, and Edward Heron. The Midnight Sons 20-1. Stella Tracy, Maud Lambert, George Monroe, and

the Smart Set 2-5.

**NORTHAMPTON**—**ACADEMY** (B. L. Potter): Madame X Sept. 24; very good, to good audiences. The Midnight Sons 25. Historical comedies, Bennett and Moulton Stock co. 6. The Mock 11. Chocolate Soldier 12. The City 17. W. W. Stratton Stock co. 17-22. John Meekins 18. Lyman Howe 22-25.—**CITY HALL**: The Water Quarters 20 in excellent concert.—ITEM: Manager Potter has arranged for a late

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Harry Fisher were favorites in the big cast.

Madame Nazimova 5-8. The Red Mill found favor with Grand patrons 18-24. The little Dutch Kiddies made the hit of the performance. The Right of Way, with a co. including Hallett Thompson, George Turner, and Arline Hackett to good business 22-25. The Thief 2-5. Rosalind at Red Gate 3-15. Vaughan Glaser 10-22. The Rosary 23-25. Beulah Porter 30-31.

McKee Rankin, Lionel Barrymore, and Doris Rankin in The White Sister at the Orpheum 18-24 again demonstrated that a dramatic service entirely without comedy, can be appreciated with intense interest by vaudeville audiences. George Edwards' School Boys and Girls in the headliner 26-27.

**WINONA**—**OPERA HOUSE** (O. F. Burlingame): Margaret Austin Sept. 20 in The Awakening of Helena Hinchie pleased large audiences; excellent co. Just a Woman's Way 25 to good business. Chancery 26. West De Vond 2. Part of Modern Men 2. The World and a Woman 3.—ITEM: Miss Austin was so pleased with the river that she went to La Crosse by motorboat.

**THIEF RIVER FALLS**—**AUDITORIUM** (G. Halvorson): Prince of Sweden Sept. 24: large business; poor co. A Fair of Country Kids 27: good satisfaction to good business. On the Kenebeka 3. Glasgow Select Choir 10. Across the Great Divide 12. Jessie Simpson 27. Paid in full 28.

**AUSTIN**—**GEM** (W. J. Mahnke): Morgan Stock co. Sept. 18-24 pleased very good business. Presented Boss of Z Ranch, The Girl He Loved, Soldier's Sweetheart, Midnight in Chinatown, On the Inside Track, The Ku Klux Klan, and The Ory Baby. Part of Missing men 1.

## MISSOURI.

### KANSAS CITY.

**The Fourth Estate Well Received—Louis Kelsee Featured in The Honeymoon Trail.**

The Fourth Estate was the shubert offering Sept. 25-1 and found favor with good-sized audiences nightly. Charles Waldron as Wheeler Brand and Selene Johnson as Judith Bartolomy bore the burden of the story well, their big scene in the last act being an exceptionally fine piece of work. Miss Johnson showing splendid emotional ability. Of the supporting co. George Thompson as Michael Nois was instant favor, while E. J. Ratcliffe, Clarence Heritage, Tom Hadaway, Joseph Woodburn, Harriet Ross, and Hilda Louise Hansen carried other principal heavy. The Traveling Salesman 2-5.

The Willis Wood had The Girl from Hector's 25-1, opening to big business. A rapid-fire farce of more than ordinary merit, predominantly a co. of clever, enigmatical, and combination men to be considered and proved to be one that plays immensely. Dorothy Arville in the title part was a decided hit, sharing honors, however, with Ray Raymond, who played Richard O'Blanney. The Traveling Salesman 2-5.

The Honeymoon Trail was the attraction at the Grand 25-1 and the big hit scored by this admirable musical comedy here last season promises to be duplicated. Louis Kelsee is featured and does splendidly in the leading comedy role. Others who deserve mention are Arline Bell, Fred Wynd, Irene Oakley, Carl George, Charles Peacock, Clara Dalton, Ross Gilder, and Lew Lawson. The production was most attractively staged and costumed. The Flirting Princess, with Harry Daiger, is announced for a return engagement 5-6.

The Gillies had a thrilling new melodrama 25-1, entitled The Live Wire, which was well received by large audiences throughout the world. The play is a case of life and action, without the ordinary number of the world's plays, and this feature did not seem to be regretted by those in attendance. A capable co. of whom Dorothy Smith, Kari Hewitt, Harvey Hayes, and Francis Pierlot were the principals, carried the scenes to successful ends and won enthusiastic applause. The play was well staged. The Port of Missing Men 2-5.

The usual good bill at the Orpheum 25-1 was headed by Marion Murray and co. and the Five Olympians, while the Della-Reddy Trounce, Ed. Fennell and Leon Type, Nellie Nichols, the Carson Brothers, and Lyons and Yessie were other numbers. Large audiences were well pleased.

Miner's Americans held the boards at the Century 25-1, playing to a satisfactory week's business. A pleasing bill with strong old favorites was well received. The World of Pleasure 25-1. The Daisy Dances, musical burlesque, held forth at the Gayety 25-1, opening to two big Sunday audiences. Joe Morris headed a co. of girls. Columbia Burlesque 25-1.

Edwin Brandon had Miss McDaniel's Night Pictures Minnie as the headline offering of a good bill 25-1 that also included the Four Star Brothers, Hanson Berlin and Louise Berlin, Fero and Wilson, Mandan Phillips, and the Holdsworths, all pleasing.

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The Columbia, in Kansas City, Kas., had The Star and Girl as a topliner in an otherwise dull 25-1. Burlesque.

Perry Kelley, a former Kansas City girl, was in the city this week in charge of The Honeymoon Trail.

Maudine Phillips, at the Imperial this week, another Kansas City girl, had a good time on the stage. Miss Phillips had several very many Kansas City friends that she was doing more than a fair share with.

D. KIRBY CAMPBELL.

**POPLAR BLUFF**—**FRATERNAL OPERA HOUSE** (Jesse Reynolds): Fifty thousand



WICHITA 20. The Girl of the Mountains 22.—HANDE'S OPERA HOUSE (Ed. G. Thompson, res. mgr.): Gertrude Quinlan in *Music Box* 22; fair house. The Midnight Song 5. *Mrs. T. Passing* of the Third Floor Back 5. *Madame Widow* 6. The Chocolate Soldier 10.—PROCTOR'S GRISWOLD (Guy Graves): A grandiose bill consisting of pictures and vaudeville 18-24 drew the usual big houses.

COHOES.—NEW THEATRE (A. A. Meyers): New Theatre Stock co. in *A Royal Slave* Sept. 19 to good business. *Lady Audley's Secret* 21. *Thorns and Oranges* 22. *Music Hall Girl* 24. *Passing of the Old Ladies' Home* 25; satisfactory, to capacity. *De Witt G. Mott, of the Circus* in the Rain co. is a local boy, and made hit here as elsewhere.

CORTLAND.—OPERA HOUSE (L. M. Dillon): *The Thief* Sept. 19; very satisfactory co. and business. *The Girl in the Taxi* 22 gave excellent satisfaction, to capacity. *King and Lynn* Stock co. 24-1 opened to S. B. O. presenting *The Girl and the Outlaw*. *St. Elmo*, *A Fight for a Million*, *Shamus O'Brien*, *The Mid-Man*, *Monte Cristo*, *The Boy Detective*, and seven sets of vaudeville; excellent co. and business.

GENEVA.—SMITH (P. K. Hardison): *The Girl in the Taxi* Sept. 22; good co. and fair business. *Music Box* 24. *The Girl from Home* 24 to fair business. *Music Box* 26; *Gertrude Quinlan*, supported by stock co. pleased fair house. *Mr. Ash Choir* 26. *Mildred and Henriette* 1. *Girls* 4. *A Message from the Skies* 11. *Madame Lehman Concert* co. 12. *Beverly 18*. *Madame X* 14.

GLOVERSVILLE.—DARLING (Will E. Gault): *The House of a Thousand Candles* Sept. 17 drew two well-pleased audiences. *Chief* favorably received by stock-sized audiences. *Call of the Wild* 21 gave satisfaction to good business. *Lyman Howe* 26; as usual turned them away. *Girl in the Taxi* 29. *Wolf* 1. *Madame X* 26. *Mocking Bird* 10. *Merry Widow* 12.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Watson): *Six Forties* Sept. 4 matinee and night; fair co. and business. *The Wife Tamer* 22; fair co. good business. *Mother Goose* Oper. by local talent. 29, 30. *The House of a Thousand Candles* 1. *The Bee Stock* co. 3-5.

SARATOGA SPRINGS.—BROADWAY (J. G. Graul): Appellate Division of Supreme Court closed Sept. 30. *The Man of the Hour* 15.—PONTIAC (J. O. Graul): *Vanderbilt*, illustrated songs and motion pictures to crowded houses.—CONVENTION HALL: Republican State Convention 27-29.

UTICA.—MAJESTIC (J. O. Brooks): William Faversham, supported by Julie Opp and splendid co. in *The World and His Wife* Sept. 27; a fine play by an exceptionally good co. pleased large audience. *Girls* 22, matinee and evening. *Robert Mantell* 29-1 in *Hamlet*, Romeo and Juliet, *As You Like It*, and *Richelieu*.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): *The House of a Thousand Candles* Sept. 21 attracted well-pleased houses. *The Girl in the Taxi* 24; two large audiences; excellent satisfaction. *Charles K. Champlin* co. 26-1 opened to capacity. *Beverly 8*.

OSWEGO.—RICHARDSON (Earl Burroughs): Ethel Barrymore in *Mid-Chanel* Sept. 22 pleased large audience; Miss Barrymore was at her best, and the entire co. received a number of curtain calls. *Girls* 3. *Flak O'Hara* 10.

GLENS FALLS.—EMPIRE (J. A. Holden): *Girls* Sept. 22 pleased large house. *Howe's pictures* 29. *Beverly 2*. *Madame X* 5. *Passing of the Third Floor Back* 9. *Mocking Bird* 11. *Ahorn Opera* co. 12. *The Wolf* 18.

ONEONTA.—THEATRE (H. M. Dunham): Charles K. Champlin Stock co. Sept. 19-24; S. B. O. sign displayed frequently. A crowded house greeted *The Girl in the Taxi* 27 and went away well pleased. *Girls* 29 delighted large audience.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Hantz): *Just Out of College* Sept. 21, 22 pleased good business. *Howe's pictures* 23; very good; good business. *Human Hearts* 24 to S. B. O.

AUBURN.—JEFFERSON (Ernest J. Lynch): William Faversham Sept. 23; excellent business. *Girls* 1; fair house. *Ahorn Opera* co. 5.

BURNTIS AUDITORIUM (J. N. Ross): *Wise Choir* 1 (return); good business.

KINGSTON.—OPERA HOUSE (G. V. DuBois): *Leigh Delacy* co. Sept. 26-1; good co. and business. *The Passing of the Third Floor Back* 5. *Allas Jimmy Valentine* 6.

NEWBURGH.—ACADEMY (Fred M. Taylor): *The Lottery Man* 1. *Ian Robertson* in *The Passing of the Third Floor Back* 6. *Allas Jimmy Valentine* 8.

AMSTERDAM.—OPERA HOUSE (George McCloskey): *Girls* Sept. 28; satisfaction to good business. *Beverly 20*. *The Girl in the Taxi* 26. *Mocking Bird* 5. *Madame X* 6.

ITHACA.—LYCUM (O. M. Southwell): The Aborn English Grand Opera co. in *Il Trovatore* 4. *Girls* matinee and night. *S. Polly* of the Circuses 11. *Allas Jimmy Valentine* 15.

PLATTSBURGH.—THEATRE (M. H. Farrel): *Bennett-McLean* co. in repertoire Sept. 20-1; satisfactory performances and good houses. *Howe's pictures* 5. *The Firing Line* 4.

PHEN VAN—CO. N. W. E. L. L.'S OPERA HOUSE (Backett and McCann): *The Moulin Rouge* Octobre. Sept. 22-24 pleased good business.

WEHLSVILLE.—BALDWIN'S (Interstate Amusement Co.): *The Time*, *The Place* and the *Girl* 1.

NEWARK.—SHERMAN OPERA HOUSE (G. C. Osborn): *The Wolf* 2. *Gall* of the WIM 26.

LYONS.—MEMORIAL THEATRE (Bert G. Chase): *The Flight of Princess Iris* 4.

## NORTH CAROLINA.

LUMBERTON.—OPERA HOUSE (W. S. Wimbart): *Human Hearts* opened season Sept. 26; fair co.; capacity audience. *J. A. Coburn's Minstrels* 18. *Music Hall Girl* 24. *Demorest Comedy* co. 31-Nov. 5.—ITEM: The management of the Opera House has secured an excellent five-piece orchestra.

TARBORO.—OPERA HOUSE (S. A. Schloss): *Human Hearts* opened season Sept. 21 with a stock house and performance. *The Show Girl* 6. *St. Elmo* 11. *Manhattan Opera* co. 12. *The Sims of a Father* 13. *Man on the Box* 14. *Lyman Howe* 17. *Polly of the Circus* 18.

DURHAM.—ACADEMY (J. W. Burroughs): The Newlyweds Sept. 15; good co. and business. *The Gentleman from Mississippi* 21; excellent co. and good business. *Beulah* 28; fair co.; poor business.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): *Coburn's Minstrels* Sept. 22 pleased good business. *Beulah* 28. *The Beauty Spot* 20. *The Newlyweds* 1.—OPERA HOUSE: *The Music Hall Girl* 24; fair business.

CHARLOTTE.—ACADEMY (S. A. Schloss): *A Gentleman from Mississippi* Sept. 24 pleased large audience.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): *The Newlyweds* Sept. 21 pleased good business.

## OKLAHOMA.

MCALESTER.—BUSHY (A. B. Estes): McFadden's Plate opened season Sept. 26; good co. pleased fair house.—MAJESTIC (A. B. Estes): Opened with vaudeville and pictures 22.—ITEM: *The McAlester Elks' Lodge* contemplates presenting two amateur performances of a musical comedy this season, probably under the direction of Frederick Howe and associates.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Season opens with *Black Patti* in *A Trip to Africa* 1. *Cat and the Fiddle* 9. *Wildfire* 10. *Honeymoon Trail* 14. *The Time*, *The Place* and *The Girl* 15. *Billy* 18. *Happy Hooligan* 22. *House of a Thousand Candles* 23. *Cast Aside* 30.—ITEM: House remodeled and in fine condition.

## OHIO.

### TOLEDO.

A Winning Miss Pleased Good Houses at the Lyceum—The Valentine Opens.

A Winning Miss, with Max Bloom, proved a good attraction at the Lyceum Sept. 23-24. Grace Cameron in *Nancy 25-1*. *The Kentuckian* 2-5.

The Valentine will begin its regular season 4 with *The Girl from Hector's*. George Evans' *Honey Boy Minstrels* 5.

*His Mother's Son*, the bill offered by the *Payee Players* at the American Sept. 25-1, drew good houses. *Samuel Minworth* has joined the *Players* to play characters and made a good impression with her audience as Mrs. Donald the mother. *Mr. Dane's Defense* 6-8.

*The Midnight Maidens* pleased patrons at the Empire Sept. 25-1. E. M. Herr.

URBANA.—CLIFFORD (Edward Clifford): *Midweek* and Saturday "glow" pictures continue to draw good houses.—OPHEUM (Holding and Heffelfinger): *The Fracasse* in *Second Night* Sept. 26-1; drawing good houses.

ITEMS: *Elmer Fritz*, stage-manager of the *Girl of the U. S. A.*, spent Sunday with his family here.—I showed *Dan Howe*, of same co., his autograph which he wrote for me nineteen years ago in my ninth album.—Manager Clifford has returned from filling a number of singing engagements in the southern part of Ohio.

WILLIAM H. McGOWAN.

SPRINGFIELD.—FAIRBANKS (W. F. Leary): *Terps*, *Be Mine*, Sept. 22; well presented; music fine and deserved better attendance. *Bob's co.* in *The Road to Yesterday* and *The Great Divide* 23, 24; co. well balanced and capable. *The Girl in the Kimono* 26. The *Climax* 30. 1.—GRAND (Springfield Theatre Co.): Hyde's Theatre Party 19-24 closed week in *The Kentuckian*. *The Girl from My Home Town*, *Queen of the Rockies*, to fair business. *East Lynne* 24 pleased and drew fair patronage. *Monte Carlo Girls* 27; very good house. *The College Boy* 28, 29. *Mrs. Worthington's Career* 30, 31.

MASSILLON.—FAUROT (L. H. Cunningham): Imperial Stock to capacity and gave satisfaction Sept. 18-24. *Innes Imperial Band*, assisted by *Miss V. L. Lyon*, soprano, and *M. Atti*, harpist, gave two excellent entertainments, to fair patronage. *25*. *The Girl in the Kimono* 1. *George Evans' Honey Boy Minstrels* 5. *Lyman Howe's pictures* 6. 9.—ITEMS: *Seaman-Heink* will give a song-recital at Memorial Hall 21, under the auspices of the Men's Brotherhood of the Baptist Church.—The Orpheum, *vanderbilt*, presenting good bill to fair attendance.

PORSCHE.—GRAND (Fred Higley): Howe's pictures Sept. 17 pleased two large audiences. *The Man La Porte* co. (return) doing fair business 18-23. *The Monte Carlo Girls* 24 to fair business. Paid in Full 1.—MAJESTIC (Albert Reiniger): *Repos* 1.—OPHEUM: In the future this house will be known as the *New Sun*.—ITEM: *Sidney Anderson*, who was with the *Horn Stock* co. last season, is visiting relatives in this city.

TIFFIN.—OPERA HOUSE (G. F. Collins, res. mgr.): *Jepson and Price's Jolly Players* closed a fair week's business Sept. 24; pleased audience. *Plays*: *The Mayor of Lemon Center*. *On the Farm*, *The Hypocrite*, *Whose Baby Are You?*, *The Yankee Detective*, *The House of Many Friends*. *Mrs. Worthington's Career* 27; pleased a fair-sized audience; co. good. *The Girl in the Kimono* 28. *The Climax* 3. *The Girl from Hector's* 8. *The Girl of the U. S. A.* 7.

PORSCHE.—GRAND (Fred Higley): Howe's pictures Sept. 17 pleased two large audiences. *The Man La Porte* co. (return) doing fair business 18-23. *The Monte Carlo Girls* 24 to fair business. Paid in Full 1.—MAJESTIC (Albert Reiniger): *Repos* 1.—OPHEUM: In the future this house will be known as the *New Sun*.—ITEM: *Sidney Anderson*, who was with the *Horn Stock* co. last season, is visiting relatives in this city.

FINDLAY.—MAJESTIC (J. B. Swafford): *Worthington's Career* Sept. 24 pleased fair house. *Quincy Adams Sawyer* 25.—GILLETTE (G. Sache): *Vanderbilt* 12-17 to good business. *The Middle States Stock* co. 28-1.

PLAYS: *On the Borderland*, *For a Crown*, *Horror and Joy*, *Tempest and Fury*, *Beyond Par-*don, *Dr. Jekyll and Mr. Hyde*.

CAMBRIDGE.—COLONIAL (Hammond Brothers): *The Yankee Doodle Stock* co. to good business and fair satisfaction Sept. 19-24 in *Boss of the Bar* 2 Ranch, *The War Correspondent*, *Marching Through Georgia*, and *Ten Nights in a Barroom*. *Al. Wilson in Metz in Ireland* 26; splendid attraction and house. Paid in Full 25.

DEFIANCE.—CITIERS' OPERA HOUSE (H. W. Wortsman): Gladys George in *Middle States Stock* co. Sept. 19-24; good business and audience; well pleased. *Plays*: *Daughter of a Millionaire*, *Tempest and Sunshine*, *Reardon Pardon*, *For a Crown*, *Dr. Jekyll and Mr. Hyde*, *Twelve* 26.

BANESVILLE.—WELLER OPERA HOUSE (W. E. Oanning): *Seven Days* Sept. 20 delighted near capacity house, despite warm weather. *East Lynne* 22 pleasing to fair audience. *Two Americans Abroad* 24 attracted fair crowds; two performances. *Al. Wilson* 27. *Paid in Full* 28. *Havana* 29.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): Hyde's Theatre Party Sept. 28-1 opened with *True康熙* to packed house; popular price. *Other plays*: *The Man of Nine*, *China Girl*, *Billie*, *Waters Run Deep*, and *Queen of the Rockies*. *The Sixth Commandment* 4. *The Girl from Hector's* 5.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): *Monte Carlo Girls* Sept. 21; fair business. Paid in Full 24; full house; excellent attraction. *Price and Butcher* in repertoire 25-1. *Mrs. Worthington's Career* 15.

MARION.—GRAND (M. J. Sullivan): *The Time*, *The Place* and *The Girl* 2-5; well received. *My Wife's Family* 17; well received by a good house. *Is Marriage a Failure?* 19 pleased; well attended. *The Man of the Hour* 22; good; capacity house. *Keith Stock* 28-1.

DAYTON.—VICTORIA (William Sanders): *Bob's Players* in *The Road to Yesterday* Sept. 19-23; good; excellent houses. *Therese* 24. *Bob's Players* in *The Climbers* 26-1; pleasing good business.—NATIONAL (G. H. Burrows): *Grace Cameron* in *Nancy* 28-29; fair; good audience. *LYRIC (Max Hurlitz)*: Opened 26 with faint bill of vaudeville ever in this house.

SHILLIMONTAINE.—GRAND (G. V. Smith): *The Girl from U. S. A.* Sept. 28; excellent business. *The Climax* 29 pleased good house; one of the best ever seen here.—ITEMS: *Gas Biggs* is here visiting his parents. He says he is through with vaudeville and will settle on his farm in California.—W. H. McGowen, *Mission* correspondent at Urbana, O., was in town 27

ALLIANCE.—O L U M B I A (J. Stanley Smith): *The Man of the Hour* Sept. 22 pleased good business. *Beulah* 26 delighted packed house. *Howe's pictures* 1. *The Marie Stock* co. 10-15. *Chicago Stock* co. 17-22. *The Seal Kiss* 24.

WARREN.—OPERA HOUSE (John J. Murray): *Martin Guild* and *Players* with four other

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MASSILLON.—NEW ARMORY (G. C. Haystock): Paid in Full Sept. 18. *Dare Devil* 20. *Beulah* 22. *Beulah Brown* 28 pleased good returns.

St. Elmo 30. *The Climax* 30. *Gaines* and *Worthington's Career* 22. *Manhattan Gaiety* 24 25. *The Harry Shannon Stock* co. 27-29.—GRAND (Fred G. Smith): *Vanderbilt* 28.

FINDLAY.—MAJESTIC (J. B. Swafford): *Worthington's Career* Sept. 24 pleased fair house. *Quincy Adams Sawyer* 25.—GILLETTE (G. Sache): *Vanderbilt* 12-17 to good business. *The Middle States Stock* co. 28-1.

PLAYS: *On the Borderland*, *For a Crown*, *Horror and Joy*, *Tempest and Fury*, *Beyond Par-*don, *Dr. Jekyll and Mr. Hyde*.

CAMBRIDGE.—COLONIAL (Hammond Brothers): *The Yankee Doodle Stock* co. to good business and fair satisfaction. *The Edward Dowd* on Sept. 21. *Two Americans Abroad* 20.

SYLVIA.—THEATRE (H. A. Dylman): *Edie*, *Wolf*, *Hopper*, ably assisted by *Loring Prentiss*, in *A Midsummer Night's Dream* 21; *Two Americans Abroad* 22.

N. W. PHILADELPHIA.—U. V. J. OPERA HOUSE (A. A. Howes): Paid in Full Sept. 21; splendid satisfaction. *Howe's pictures* 20. *The Climax* 21. *Gaines* and *Worthington's Career* 22.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): *The Little Girl in the Hayworth Building* 23; big business; good performance. Paid in Full 23; big business; good audience delighted. *Beulah* 24.

WANDER.—THEATRE (H. W. F. W.): *Wander* 25. *Two Americans Abroad* 26.

SANDUSKY.—THEATRE (V. O. West): *The Man of the Hour* Sept. 17. *Wander* 18. *Two Americans Abroad* 20.

W. H. PHILADELPHIA.—U. V. J. OPERA HOUSE (A. A. Howes): Paid in Full Sept. 21; splendid satisfaction. *Howe's pictures* 20. *The Climax* 21. *Gaines* and *Worthington's Career* 22.

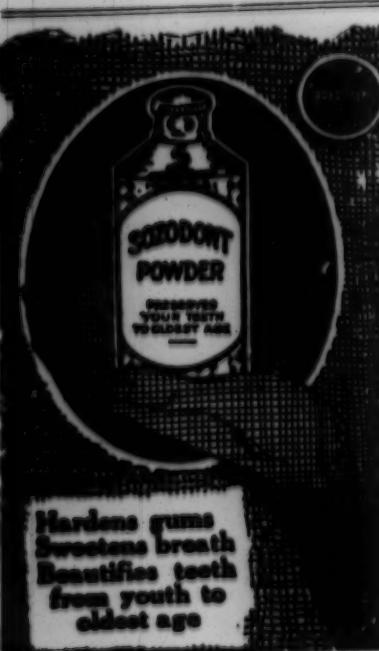
WANDER.—THEATRE (V. O. West): *Wander* 25. *Two Americans Abroad* 26.

engagement of four nights. This superb attraction played to capacity houses and made a tremendous impression. It has been voted by everyone who saw it to be the best offering Portland has had for many months. It was followed for the balance of the week, opening Sept. 22, by *Going Home*, presented by the Lawrence-Benedict Co. Both the play and the co. were well received and played to good business. Wilton Lackaye in *The Battle* 20-25, followed by *A Stubborn Cinderella* 20.

The opening of the new Baker 17 was one of the most auspicious social and theatrical events that has occurred in this city for many a long day. Society turned out on mass and the streets for blocks were lined on both sides with carriages and automobiles. The stage boxes were occupied by the Governor and his party and the Mayor with his party, while the most prominent people of the city occupied other boxes and boxes as well as other seats in the house. The event passed off with great success, and George L. Baker was called before the curtain at the end of the second act of *West*, *Kitty Bellairs*, which was the opening bill, and after being deluged with handshakes from managers both in and out of the city and other friends, made a hasty speech defining the plans for the new season and thanking the managers and others who had rendered him valuable assistance in building this beautiful modern pleasure. The new Baker Theatre seats 1,000, and is modern and improved in every respect; it will be the permanent home of the well-known Baker Stock co. of Portland. The roster of the co. was announced last week, and their appearance in *West*, *Kitty Bellairs*, was all that could be expected by the most exacting. Alice Fleming had a tremendous hit from the moment of her entrance in the role of *Kitty*, and Thomas H. Hulbert, with little opportunity, nevertheless made a most favorable impression. Grace Hadfield was another new member to receive much applause, and as were also Thomas Garrison and John Burton. Donald Newell, stage director who appeared as Dennis O'Hearn, was received with great acclamation, and Lillian Adams, John Sherman and pretty little Margo Dunn, who were members of the co. during the short Spring season, also came in for warm welcomes. Performances all week were crowded and Portland seems to take a big interest in the new Baker Theatre. The second week, starting Sunday, *The Hypocrites*, followed by *Brewster's Millions*.

*The Hobble Girl* was the offering by the Armstrong Musical Comedy co. at the Lyric, opening 18, and played to good business all week.

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**MEDFORD**—OPERA HOUSE (Charles D. Haselrig): Wilton Lackaye co. in *The Battle* Sept. 22. *The Lottery Man* co. 23. *Artemis* co. 22. *New Minister* co. Nov. 4. *De Wolf Hopper* co. 17. *The Dollar Man* co. Dec. 7.

## PENNSYLVANIA.

**SCRANTON**—LYCUM (Thomas M. Gibbons): St. Elmo Sept. 23, 24, with matinee; co. excellent to three good houses. Fredie E. Hiller in the title-role and Anna Baader as Edna Earl scored well merited hits and were accorded numerous curtain calls. Cora Wells as Mrs. Murray and Mrs. Wood, Mrs. Margaret Maader as Agnes Powell, and L. E. Hartley as Joe were excellent and merit special mention. Tony Whalen as Willis pleased. The others: Albert Mattison, Alton Thomas, Herbert Oliver, Frank Corinne. The play was well staged. *The Lottery Man* was 20-27; co. and business excellent. *De Wolf Hopper* as *Jack Wright* was very good and Dorothy Stanton as *Helena Haye* was charming; both scored well merited hits and received numerous curtain calls. Mlanie Stanley as *Linnie Roberts* was very funny. Endy Gray as Mrs. Wright pleased. The others: Robert Adams, Fred Manatt, May Anderson, Dorothy Watters, and Bradford Barnett. The singing was excellent. *The Girl Behind the Counter*, with Dick Bernard, 28; co. excellent to capacity house. Dick Bernard as Harry Schmid and Lottie Fremont as Mrs. Schmid were excellent and received much applause. Nancy Jacques as Winnie Willoughby, Virginia Foltz as Mille Monty, and Vincent McCarthy as Henri Duval merit special mention. John H. Pratt as Charlie Chetwynd scored a decided hit, and the singing of "The Cherry in the Glass" was received many scores. The others: Louise Gardner, Ethel Miller, Edna Kerr, Mabel Ives, S. E. Scott, Eugene MacGregor, Charles Hartman, Marie Hall, Louise Jacques, Ruth Marlow, Frances Pratt, Richard Murphy, Agnes Major, and William St. John. The chorus was excellent and the singing was beautiful. *The Wife Tamer* 1. *Will Marion*, Kirk Brown's Stock co. 2-5.

**YONKERS**—COLUMBIA (G. Nelson Testa): Pat White and the Gaiety Girls in *Candy in Society* and *Candy in Love*, with little opportunity, nevertheless made a most favorable impression. Grace Hadfield was another new member to receive much applause, and as were also Thomas Garrison and John Burton. Donald Newell, stage director who appeared as Dennis O'Hearn, was received with great acclamation, and Lillian Adams, John Sherman and pretty little Margo Dunn, who were members of the co. during the short Spring season, also came in for warm welcomes. Performances all week were crowded and Portland seems to take a big interest in the new Baker Theatre. The second week, starting Sunday, *The Hypocrites*, followed by *Brewster's Millions*.

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**LANCASTER**—FULTON OPERA HOUSE (G. A. Yester): Jefferson De Angelis and a good co. in *The Beauty Spot* Sept. 25 pleased fair house. Bernard Daly in *Old Limerick Town* 24 gave satisfaction to two fair-sized audiences. Kirk Brown co. 26-1 pleased large houses in *Sowing the Wind*, *The Eternal City*, *The Sign of the Cross*, *Classmates*, *A Social Highwayman*, *Brown of Harvard*, and *Othello*. The co. includes Harrison Taylor, James Brown, Harry Leland, Mortimer Sergeant, William Canfield, Charles Savage, Frank H. Fay, Harold B. Chase, Emma De Weal, and Blanche Foster. Frederick Ward in *Timon of Athens* 3. *A Runaway Man* 4. *The Arcadians* 5.—**FAMILY** (Edward Morris): In their fourth week the Joseph King Stock co. produced *When We Were Young* 2-1, *Good-Bye* 2-1 to good-sized and well-pleased audiences. Clyde Franklin and Emma in the leading parts were excellent; *Violence in Badinage*, a newcomer, as the first made a hit, and the other girls were well taken by John B. Mack, Bowd Turner, Bertram Millar, Percy G. Belcher, Aubrey Noyes, Edward O'Connor, Nana Bates, Miss Bell, Anna Leighton, and Lotta Martin. *Polly Primrose* 3-5.—**ITEMS**: Charles L. Mauser, musical director of the Family, has composed a new overture, entitled "The Stage Director," dedicated to Aubrey Noyes, stage manager of the Joseph King Stock co.—Anna Mary Landis, of this place, has been engaged by Charles Frohman to support Marie Tempest in *A Thief in the Night*.

**ALLENSTOWN**—LYRIC (W. E. Worman): *The Chinatown Trunk Mystery* Sept. 18 proved to be quite a sensation master; large audience. *The Call of the Wild* drew two good houses 17-18. Very good co. giving excellent satisfaction. *Our Fair* fair week attraction, 18-24, with two matines; drew good business; the co. opened their season here, and the big spectacular play was presented with remarkable smoothness for the first performance. The cast is an exceptionally strong one, including in the leading roles Richard Bahler, Walter Sherwin, Anthony Andre, Frank Weston, Alice Haynes, Helen Singer, Lola O'Connor, Zadius Appleton, and Maud Stover. *The Cherry Blossom* co. composed of a large and high-class co. of veterans, drew satisfactory business. *Any Little Girl and Unneighborly Neighbors* with a good olio kept the audience in good humor. *Any Corner Girls* 4. *The Lottery Man* 4. *The Arcadians* 5. *The Black Beauty* 7. *The Squaw Man* 8.

**READING**—ACADEMY (Phil Levy, manager): Lillian Buckingham in *The Stamps* Sept. 24; two fair-sized audiences greeted the efforts of the star and the capable cast. *Applause* frequent and well deserved. The scenes were elaborate, especially the scene showing the Council Rock at the Witch Creek Reservation. The co. included Leila Lee, Amy Valentine, Frederick J. Weidner, Arthur Bohman, John Murray, John Kingsbury, John Steppings. A well-filled house at the matinee performance and a S. E. O. house in the evening again featured a S. E. O. house in the evening again featured the stars of the show and the capable cast. *Applause* frequent and well deserved. The scenes were elaborate, especially the scene showing the Council Rock at the Witch Creek Reservation. The co. included Leila Lee, Amy Valentine, Frederick J. Weidner, Arthur Bohman, John Murray, John Kingsbury, John Steppings. A well-filled house at the matinee performance and a S. E. 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BELLEVILLE.—OPERA HOUSE (B. F. Gorman): Yankee Doodle Boys Sept. 24; fair performances and humor. William Lawrence in Uncle Davy Holcombe 5. 6.

RIDGEWAY.—OPERA HOUSE (Hyde and Powell): Just Out of College Sept. 26; fine performances; good house. House of a Thousand Candies 4.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Quincy Adams Sawyer Sept. 23; very good co.; pleased big business. Murray and Mackay co. 5-9.

LATROBE.—SHOWALTER (W. A. Showalter): The Last Trail Sept. 27; poor co. to good business. The Soul Kiss 3. His Perkins 13.

## RHODE ISLAND.

### PROVIDENCE.

Marie Cahill in Judy Forget—Manager Bradstreet's illness Closed the Imperial.

The Thief again made its appearance Sept. 21, but this time at the Empire at popular prices. Mr. Heenan's work was one bright feature. Thurston, the Magician 8-8.

Mme. Mauricia Morello occupies the honor birth at Keith's in a most pleasing recital. Charles Gill and co. present the Devil. The Servant and the Master with satisfaction. The others are Willette, Whitaker, Schiavoni Troupe, Ernest Carr, Sully and Scott, and the Empire Comedy Four.

Frank Graham is at the head of Phil Sheridan's troupe of Marathon Girls at the Westminster 20-1. The bill is by far the best seen at the house this season; good business. Parisian Widows to follow.

Marie Cahill closed the week at the Providence Opera House Sept. 21, with her new musical comedy Forget. The co. is large and includes a number of well-known artists in comedy. Shattuck, Ethel Johnson, Arthur Stanton, Bert Baker, James Carnegie, Anna Hoffman, Anna Ford, and Joseph Santley. The Bohemian Girl for 8-8.

The Imperial has closed temporarily on account of the illness of Manager Bradstreet. The house will be opened, however, again upon Mr. Bradstreet's recovery, with the same policy it has pursued during the present season.

H. F. BYLAND.

PAWTUCKET.—KEITH'S BIJOU (David B. Huntington): The Bijou Stock co. in The Gambler of the West Sept. 28-1. The Opium Smokers of San Francisco 5-9.

NEWPORT.—OPERA HOUSE (Willis B. Holmes, res. mgr.): The Merry Widow Sept. 23; delightful as ever, to S. H. O. The Wolf 25; pleased fair house. The Blue Mouse 20.

## SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Starkey's Players Sept. 18-24; excellent co.; pleased good business. Plays: A Country Boy at College, The Lady and the Bachelor, His Only Crime, Tempest and Sunshine, Why Girls Leave Home, Lone Rivers, and In the Hands of the Enemy. Music Hall Girl 25. Blanche Walsh in The Other Woman 27. Beulah Coburn's Minstrels 1, matinee and night.

NEWBERRY.—CITY OPERA HOUSE (Barbard and Baxter): Season opened Sept. 23 with Princess Chrysanthemum (local talent); fair, to good business. Starkey's Players 26-1. Coburn's Minstrels 2. Fimmon (hypnotist) 6-8. Human Hearts 20.

CHARLESTON.—ACADEMY (Charles R. Matthews): The Soul Kiss Sept. 29 and matinee to fair business. The Newlyweds 23, 24 made a great hit; paying business. Gentleman from Mississippi 26, 28.

COLUMBIA.—THEATRE (F. L. Brown): Soul Kiss Sept. 19; fair, to fair business. Al. G. Field's Minstrels 20; good, to record-breaking house. Blanche Walsh 28. Newlyweds 29. Human Hearts 14.

FLORENCE.—AUDITORIUM (F. Brand): A Gentleman from Mississippi Sept. 26; excellent co.; S. H. O.—ITEM: This fair season's business has been big.

SPARTANBURG.—HARRIS (Hertzog and Rudinall): Demarest Stock co. Sept. 22-24; fair business. Music Hall Girl 27; fair. Coburn's Minstrels 28; good performance and house.

ANDERSON.—OPERA HOUSE (N. B. Sharpe): J. A. Coburn's Minstrels Sept. 30.

## SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Beecher): The House of a Thousand Candles Sept. 18; good co. to good business. Harry Butler in The Flirting Princess 25; excellent co. to a full house. Lyman Twins 28. Cast Aside 2. Fisher Stock co. 2.

## TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Albert): Lulu's Husband Sept. 28 pleased fair business.—BIJOU (O. A. Neal): Morning, Noon and Night pleased fair business 19-24. The Millionaire Kid 20-1.—LYRIC (O. A. Neal): The Climax 26, 27. M. Paul Capesene in The Three Musketeers, Don Caesar de Bazaar, and A Rogue's Honor 30, 1.

NASHVILLE.—VENDOME (W. A. Sheets): The Climax Sept. 18-24; good business during State Fair Week. Al. G. Field's Minstrels 26-27 pleased good houses.—BIJOU (George Hickman): The Millionaire Kid was the attraction 19-24. Lone Rivers 26-1. In Old Kentucky 2-8.

COLUMBIA.—OPERA HOUSE (William Barker): Ruth Grey, mind reader, Sept. 26-1; big business. Margaret Austin will open the regular season in The Awakening of Helena Richie 6.

BRISTOL.—HARLING OPERA HOUSE (Harry Bernstein): The Man on the Box Sept. 30. Paid in Full 1.

## TEXAS.

HOUSTON.—PRINCE (Dave A. Weis): Tim Murphy in Mr. Opp Sept. 23, 24 to excellent business. Sidney Drew in Billy 23, 25. Wildfire 20. Dandy Dixie Minstrels 21, 1. Ishmael 2, 4. Happy Hooligan 11. Dustin Farum 12, 13. Warm weather does not seem to affect the attendance at this house.—MAJESTIC (Charles A. McFarland): Vaudeville, eight acts, 20, headed by Harry and Kate Jackson in spectacular sketch, Cupid's Voyage; S. R. G. practically every performance since opening.—

DOSEY (Maurice Wolf): Vaudeville and pictures to excellent business.—VENDOME: Stock: Hollingsworth Twins co. A Cowboy's Sweetheart 20-1. St. Elmo 2-5; fair co. to pictures to good business.—PRINCESS: Vaudeville and pictures to good business.—EMPIRE: Restored and enlarged; reopened 27 to S. R. O.; Vaudeville and Pictures 28-29. ITEM: Grand Minstrels and Lulu McConnell headliners at the Majestic week of 19 proved such favorites that they have been booked to play here again week 9.—Damen and Pythias will be presented at the Prince 6, under auspices of K. of P.'s.—Considerable interest is attached to the visit 30 of Senator H. Culberson, a member of the Wildfire co. Mr. Culberson is a nephew of Senator Charles A. Culberson, of Texas.

FORT WORTH.—BYERS' THEATRE (P. W. Greenwall): McFadden's Flats Sept. 24 more than pleased good business. Virginia Howell in Ishmael 26, 27. Tim Murphy in Mr. Opp 30, 1.—MAJESTIC (T. W. McNally): Bill headed by Harry W. Fields and his School Kids delighted the business all week 19-24. Eddie McConnell and Grant Simpson, who are great favorites here, 26-1.—ITEM: William Ward: Popular price vaudeville to good business.

ITEM: Sullivan and Considine have taken over the Royal, which has been dark for a year, and will present vaudeville, starting 17. Bookings will be on par with their extensive Western circuit. Names of house will be changed to the Empress and G. V. Brown, of this city, will be local manager.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Gunvald (magician) Sept. 16-18; good performance and business. Tim Murphy in Mr. Opp 21 to well-filled house. Tim Murphy (return) 25; fair business. Dark 26-29. Sidney Drew in Billy 20. Wildfire 21. Ishmael 2. Down in Dixie Minstrels 2, 4. Happy Hooligan 10.—ITEM: The People's Majestic have not yet announced their plan for the season.

BAY CITY.—GRAND (Oscar Korn): McFadden's Flats Sept. 18; fair; capacity business. Down in Dixie Minstrels 20. Smart 21.—ITEM: Manager Korn is making many improvements in electrical effects and interior decorations.

MARSHALL.—GRAND (W. J. Shivers): Will open with Black Patti 10.—ITEM: Manager Shivers has signed with the Am. Booking Exchange and a series of good business is expected under his able direction. House seats 900, and this city now has a population of 16,000.

AUSTIN.—HAWAII OPERA HOUSE (George H. Walker): Season opened with McFadden's Flats Sept. 19 to large house. Down in Dixie Minstrels 20, matinee and night; two good houses.

TERRELL.—DREAM WORLD (E. V. Williams): The Marie Neisen co. Sept. 26-1 in The Gambler's Sweetheart to capacity.

TAYLOR.—NEW OPERA HOUSE (P. E. Carridine): McFadden's Flats Sept. 20; big house.

## VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Paid in Full Sept. 15; excellent co.; pleased good house. The Final Settlement 20; good co.; fair house. Hom-Bur, the Mystery, 24.

## VIRGINIA.

LYNCHBURG.—ACADEMY (Jean Farmer): The Newlyweds Sept. 14 pleased fair business. Paid in Full 27; fair co.; good business. The Stampedes 29. Sins of the Father 30. Singers of Glasgow 4.—ITEM: Under direction of Harry Foot Slumberland 23, 24, by 500 amateurs best performance of kind ever seen here; special mention is due Madeline Shaner, Rose Franklin, George Wragg, U. L. Fazal, and Robert Woodson.

WINCHESTER.—AUDITORIUM (P. H. Hable): Grandstar Sept. 1; very good, to fine business. Human Hearts 5; fair co. and business. Missouri Girl 24 pleased packed house. Stetson's U. T. C. 30. New Way Down East 5. Vony's Minstrels 11. Lyman Howe 18.—ITEM: This is the first appearance of an U. T. C. co. for twenty years, and the advance sale indicates capacity business.

RICHMOND.—ACADEMY (Leo Wise): Blanche Walsh in The Other Woman Sept. 28. Canceled. The Sins of the Father 24 in good business. Stampedes 4.—BIJOU (O. I. McKeel): School Days 2-8 pleased packed houses. In Pictures 8-8.

CLIFTON FORGE.—MASONIC OPERA HOUSE (Goodwin and Donovan): Sins of the Father 28; very good house. The Stampedes 29 pleased packed houses. In Pictures 2-7. To make a connection at Roanoke here. Man on the Box 7.

PETERSBURG.—ACADEMY (Dan Rosen): Paid in Full Sept. 26; fair house; well pleased. Homewash Grand Opera Concert co. 27; good house; pleased. Sins of the Father failed to appear 28. The Stampedes 5.

ROANOKE.—ACADEMY (Tom Spangler): Paid in Full Sept. 29. The Stampedes 1. The Sins of the Father 3.—ITEM: VANDERBILT 26-1.

DANVILLE.—ACADEMY (S. A. Schloss): Jefferson, Don Angels in The Beauty Spot Sept. 27 pleased large business. Paid in Full 28.

COVINGTON.—MASONIC (D. B. Ellis): Opened with The Sins of the Father Sept. 26; small house; best offering ever here.

## WASHINGTON.

SEATTLE.

The Baker and the Russell-Drew Stock Companies Earned Praise—Personal Mention.

At the Grand the attraction was The Burglar master Sept. 18-24, which drew audiences averaging satisfactory business. In the cast was a good representation of beauty and talent. Gus Weinstock excelled in the role of Peter Stuyvesant. Phoebe Lockhart, Julia Curtis, Rita Leophart, Marion Mack, William Conley, Fred W. Bailey, George McElroy, Harry Johnson, and others contributed to the fun and amusement. Dark 26-1. Arizona 2-6.

The Baker Stock co. at the Seattle appeared in an artistic presentation of My Wife 18-24, which drew large and capacity houses. Ethel Clifton in the title-role gave a clever delineation of the part. Joseph Galbraith proved to advantage as leading man. In the cast were actress Nichols, Fay Balister, Ora Gardner, Marie Baker, Mrs. Bruce, William Dill, Fred Burke, Maurice Darcy, and others. Same co. in Via Wireless 25-26.

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## THE NEW YORK DRAMATIC MIRROR

At the Alhambra the Russell and Drew Stock co. appeared in *The Cowboy and the Thief* 18-24, which pleased small and medium houses. Max Lester was leading man, and Correll Morris leading man. Anita Allen, Claire Sinclair, Edward Kellie, G. M. Williamson, Frank H. Newark, Charles Conners, and others were in the cast. *Deserted at the Altar* 25-26.

The Del S. Lawrence Players at the Longacre 4 and presentation of Dorothy Vernon of *Holiday Hall* 18-24, with Jane Vivian Kelton in the title-role, who showed her skill and cleverness to the best advantage. The attendance ranged from medium to capacity houses. In the cast were Daisy D'Ava, Lillian Griffith, Mr. Lawrence, Naval MacGregor, Alf T. Larsen, Philip Sherman, and others, who contributed to the success of the performances. *The Woman in the Cage* 25-26.

The stage was dark 18-24. John Mason in *The Witching Hour* 25-26. Wilton Lackaye in *The Battle* 29-30.

BENJAMIN F. MESSERVEY.

SPOKANE.

John Mason in *The Witching Hour*—Auditions Dates Ahead—Ellen Terry's Plans.

John Mason and co. were received with favor. *The White Sister*, with Viola Allen in the title-role, supported by a capable co., including Harry Addison Pitt, Minnie Gale, James O'Neill, Harry Stanford, and Edwin Brandt, appealed to large audiences at three performances 24, Arizona 25, 26. *The Sergeant* 25.

*The Cow and the Moon* 26, 27. *Godness of Liberty* 2-4. *Tilly Marshall in the City* 5, 6.

*The Blue Moon* 7-9. *Wilton Lackaye in The Battle* 11, 12. *Madame Nasimova* 14, 15.

*The Lottery Man* 20-22. *Margaret Livingston* 23, 24.

De Wolf Hopper in *A Matinee Idol* 30-Nov. 1.

The Baker Stock co. made many friends with the admirable presentation of *The House of the Sanchez* 18-24 at the Spokane, in which Franklin Underwood and Frances Bonson had leading roles. *Canary Girl* 25-26.

Marc Klaw, of New York, who is coming to Spokane soon, will be entertained during his stay by Mrs. Weaver, Harry W. Hayward, and Charles W. York. It is generally believed that Mr. Klaw will attempt to close negotiations with the new owners of the American Music Hall, a lease on the theatre part of the building, beginning about the holiday season. The lease is now held by the Morris Co., which was to give Spokane into a high-class vaudeville circuit headed and managed by William Morris. It is understood that Morris will give up the lease for a year, because his houses in the West will not be completed in time to make the circuit complete or profitable for a year or two.

Ellen Terry will appear in Spokane Dec. 15 and give three talks on the plays of Shakespeare, appearing in Elizabethan costume and acting scenes from several of the plays in the portrayal of which she is famous. Miss Terry will appear as the star attraction of a lecture course of six numbers directed by the teacher of the Spokane public schools. Others are Judge Ben B. Lindsey, of Denver, Jan. 4; ex-Governor Joseph E. Folk, of Missouri, on March 20; Freda Langendorff, formerly mezzo soprano soloist for the Metropolitan Opera co. of New York, with a mezzo, violin, and a piano soloist, on Dec. 5; L. Hubbard, musical editor, and Willard of the Chicago "Tribune," Feb. 7, and Willard of the "Chicago Tribune," Feb. 14.

William H. Sherwood, pianist, assisted by Virginia Listens, soprano, and Caroline Winslow, violinist, were cordially received at a recital in First Methodist Church Sept. 22.

Mrs. York, wife of Charles W. York, manager of the Spokane Theatre, has returned from a four months' visit with relatives and friends in California.

Charles Moshman, manager for William Morris, who has a base on the American Music Hall here, is in New York.

Madame Hilda Carroli, who will put on a ballet at the Spokane Interstate Fair week of Oct. 5, is drilling two co. in an Italian tarantella and a patriotic novelty.

Emerine Campbell, who played with Aubrey Tatum in *Two Hundred Miles from Broadway* at the Washington Theatre, has been out of the cast since Thursday, for what seemed at first a trifling illness, but necessitated two severe operations at St. Luke's Hospital.

W. S. MCROBB.

## WEST VIRGINIA.

WHEELING.—COURT (R. L. Moore): Al. H. Wilson Sept. 25, 26; fair business. Bright Eyes 26, 27; splendid co.; great production. H. O. Sixth Commandment 28, 29. Jimmie Powers 1. Miss Pringle's Minstrels 2. Doolittle 3. Dan Russell 5. VIRGINIA (Charles A. Peinlan): Martin's U. T. C. co. 25, 26; S. R. O. Catherine Countiss 26-28 in *The Awakening of Helena Ritchie*; enthusiastic audiences. APOLLO (H. W. Rogers): Vaudville with Myrtle Bryan and co. Will Dockery and Dena Carly, Miss Atela, and Ethel Allen and co. to 8. H. O. 26-28.

PARKERSBURG.—AUDITORIUM (W. E. Kemerer): King Stock co. Sept. 19-24; good co. and business. Plays: *The Ruling Power*, Lena Rivers, St. Elmo. *The Crisis*, and *Angle of the Miners*. Al. Wilson in *Meat in Ireland* 29 pleased good house. James T. Powers in *In Havana* 30. Al. Martin's U. T. C. 4.

WESTON.—CAMDEN OPERA HOUSE (Guy Green): *My Wife's Family* Sept. 21 pleased light business. *The Little Homestead* 22; poor co.; fair business. *The Sixth Commandment* 26; excellent performance; fair house.

BLUFFFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Paid in Full Sept. 30. *Sins of the Father* 1.

## WISCONSIN.

## MILWAUKEE.

Mabel Barrison in *Lulu's Husbands* Created Merriment—Chauncey Cicott Popular Here.

Lulu's Husbands, a funny French farce, headed by Mabel Barrison and Harry Connor, is creating plenty of merriment at the Alhambra again this week. Additional interest is taken in the play because two of its members are personally known to Milwaukee theatregoers. They are Anita Van Doren and Alice Chamberlain, who were former stock favorites in this city. Every part of the play is adapted to the audience and the support.

A well-balanced programme, with plenty of variety, is seen at the Majestic this week. There are two excellent sketches, namely, Lottie Williams in Edmund Day's one-act play *On*

*Stony Ground*, and *The Code Book*. Both sketches are well presented. An interesting novelty on the programme is the new fencing act of Carters, accompanied by two Milwaukee experts who are making their vaudeville debut. The balance of the bill includes the Nine Cyclists, Aurora, Dolce Sisters, *Exposition Four*, *Merry Grimes*, and *Belle Baker*.

Chauncey Cicott, with his familiar Irish songs, is appearing at the Davidson the first half of the week in *Barry of Ballymore*. The sweet singer is given a warm welcome at every performance, as Mr. Cicott has always been a favorite in Milwaukee. Starting Thursday evening of this week Billie Burke will appear in *Mrs. Dot*. *Deserted at the Altar* 25-26.

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The Baker Stock co. made many friends with the admirable presentation of *The House of the Sanchez* 18-24 at the Spokane, in which Franklin Underwood and Frances Bonson had leading roles. *Canary Girl* 25-26.

Marc Klaw, of New York, who is coming to Spokane soon, will be entertained during his stay by Mrs. Weaver, Harry W. Hayward, and Charles W. York. It is generally believed that Mr. Klaw will attempt to close negotiations with the new owners of the American Music Hall, a lease on the theatre part of the building, beginning about the holiday season. The lease is now held by the Morris Co., which was to give Spokane into a high-class vaudeville circuit headed and managed by William Morris. It is understood that Morris will give up the lease for a year, because his houses in the West will not be completed in time to make the circuit complete or profitable for a year or two.

Ellen Terry will appear in Spokane Dec. 15 and give three talks on the plays of Shakespeare, appearing in Elizabethan costume and acting scenes from several of the plays in the portrayal of which she is famous. Miss Terry will appear as the star attraction of a lecture course of six numbers directed by the teacher of the Spokane public schools. Others are Judge Ben B. Lindsey, of Denver, Jan. 4; ex-Governor Joseph E. Folk, of Missouri, on March 20; Freda Langendorff, formerly mezzo soprano soloist for the Metropolitan Opera co. of New York, with a mezzo, violin, and a piano soloist, on Dec. 5; L. Hubbard, musical editor, and Willard of the Chicago "Tribune," Feb. 7, and Willard of the "Chicago Tribune," Feb. 14.

William H. Sherwood, pianist, assisted by Virginia Listens, soprano, and Caroline Winslow, violinist, were cordially received at a recital in First Methodist Church Sept. 22.

Mrs. York, wife of Charles W. York, manager of the Spokane Theatre, has returned from a four months' visit with relatives and friends in California.

Charles Moshman, manager for William Morris, who has a base on the American Music Hall here, is in New York.

Madame Hilda Carroli, who will put on a ballet at the Spokane Interstate Fair week of Oct. 5, is drilling two co. in an Italian tarantella and a patriotic novelty.

Emerine Campbell, who played with Aubrey Tatum in *Two Hundred Miles from Broadway* at the Washington Theatre, has been out of the cast since Thursday, for what seemed at first a trifling illness, but necessitated two severe operations at St. Luke's Hospital.

W. S. MCROBB.

At the Alhambra the Russell and Drew Stock co. appeared in *The Cowboy and the Thief* 18-24, which pleased small and medium houses. Max Lester was leading man, and Correll Morris leading man. Anita Allen, Claire Sinclair, Edward Kellie, G. M. Williamson, Frank H. Newark, Charles Conners, and others were in the cast. *Deserted at the Altar* 25-26.

The Del S. Lawrence Players at the Longacre 4 and presentation of Dorothy Vernon of *Holiday Hall* 18-24, with Jane Vivian Kelton in the title-role, who showed her skill and cleverness to the best advantage. The attendance ranged from medium to capacity houses. In the cast were Daisy D'Ava, Lillian Griffith, Mr. Lawrence, Naval MacGregor, Alf T. Larsen, Philip Sherman, and others, who contributed to the success of the performances. *The Woman in the Cage* 25-26.

The stage was dark 18-24. John Mason in *The Witching Hour* 25-26. Wilton Lackaye in *The Battle* 29-30.

BENJAMIN F. MESSERVEY.

SPOKANE.

John Mason in *The Witching Hour*—Auditions Dates Ahead—Ellen Terry's Plans.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

The question as to what properly constitutes objectionable scenes in motion pictures has now been raised with some degree of clearness by the attack or crusade against motion pictures which the *New York World* has recently inaugurated. Hitherto the charges made by enemies of the films have been so indefinite and general in terms that it has been impossible to meet them except by general denials. Some clergymen have denounced the films; some judge has called the pictures vicious; some police official has said that they incite to crime; some obscure but flighty rural educator has declared them immoral, but none of these detractors have taken the trouble to get down to particulars and explain what was meant by the words, "vicious," "inciting to crime," "immoral," and so on. Gratitude is, therefore, due to *The World* for putting the discussion on a basis where it can be conducted intelligently. *The World* is specifying the particular pictures to which it objects.

Let us for the present disregard the plain impression of prejudice conveyed by the entire tone and method of *The World's* attack and turn our attention to the question raised above: What are objectionable scenes in motion pictures? First we may eliminate those possible scenes about which there is no question. They may be briefly summarized as follows: Immoral, obscene or suggestive scenes; scenes showing criminal acts merely for the sake of exploiting the crimes; scenes in which criminals are glorified; scenes showing acts of violence, torture or brutality in a way that is shocking to sensitive nerves. Picture people generally agree that scenes such as these have no place in motion pictures. But *The World* obviously goes further. We are obliged to judge its attitude by the films it has picked out for attack and from these we find that the only basis of restriction proposed by *The World* is the sweeping one, to exclude from motion pictures all scenes depicting violence or crime in any degree, regardless of the moral lesson taught, the historical character of the subject, the artistic quality of the acting, the theme of the story or any other consideration whatever. The bare fact that a murder, a robbery or any other criminal act is shown or even indicated is set down as proof sufficient that the film is not proper for exhibition. This is an amazingly sweeping doctrine. Can *The World* or any other anti-picture crusader find public support for any such proposition? Is there any considerable number of people in this country, whether they go to the picture shows or not, who seriously desire to see the films restricted within any such narrow limits? This writer believes that there can be but one reply to both of these questions and that reply in the negative.

Any reasons which can justify restricting dramatic story telling in films within the limits named above must apply with equal force to all other forms of fiction. Barely any novel ever written but contains accounts of crimes, violence and often vice with as much vividness as the author is able to command. And any stage play that is free from some one or all of these features would be a curiosity and could for a certainty be relied upon to be roundly roared by *The World's* and other critics. But, it is claimed, motion pictures must be judged by a different standard because they appeal to the young and impressionable. This is begging the question. We have yet to hear of any age limit placed on

novel readers, nor is the age limit any less for motion picture shows than it is for the regular theatres. Is it, then, the price of admission that makes the picture show dangerous? Again this is begging the question. The mere fact that a young person of impressionable age has two dollars to buy a ticket to a Broadway show gives him no more brains or strength of character than has the workingman with his ten cents. The two-dollar person is as apt to be corrupted by Raffles or Jimmie Valentine, as the ten-cent youth is by the most viciously criminal motion picture ever produced.

If it comes to restricting the publication in any form of matter that may suggest wrong doing (and motion pictures is only one of many forms of pub-

tures and lurid written accounts in the newspapers are all right, but motion pictures of the same things suddenly become heinous offenses. What bosh!

The fact is that a vast amount of twaddle has been and is being printed about the alleged harm done by motion pictures. The films try to show and teach life just as novels and the poets teach it, just as history teaches it, just as the newspapers teach it, just as the stage teaches it—and it may be added with more truth than picture detractors will admit, just as the pulpit and the bible teach it. The motion picture is one of the most potent of all mediums for imparting knowledge of life (to the young and impressionable, if you please), and it would be a fine sort of false teaching if it

picture shows of America are the working and middle classes. They are generally intelligent and far more exacting in their code of morals than are the audiences of high priced shows. They are seeing the pictures every day—something like ten or fifteen million people every week in the United States alone, and 75 per cent. are adults. They know what shocks or offends them and they are not slow to tell the local managers, and these local managers are not slow to tell the manufacturers. Here is your censorship and all necessary restrictions in a nutshell. The bullfight picture referred to elsewhere could never circulate freely in America, nor can any other film that these ten or fifteen million picture patrons object to. As a part of this consensus of public opinion would come intelligent, fair and serious newspaper criticism, not inspired by a spirit of angry and indiscriminate abuse, but aiming to encourage more artistic and truthful results and to help eliminate those really objectionable features that are bound to exist in any field of endeavor.

It is to be regretted by friends of motion pictures that *The World* did not approach this important subject in some such spirit as that indicated above. Fair and broadminded treatment would have resulted in more practical good than can attacks so inaccurate, misleading and plainly prejudiced as are those that *The World* has been printing from day to day. At the same time it would have saved *The World* from being the laughing stock of thousands of its readers, who know the films for what they are and want them just as they are. As it is *The World* reports give the impression that the editor had told the investigators to go out and make a case, and they had gone out and done their worst to make it.

You never can tell how, when or where the uplift bug is going to bite you, and neither can you tell in what form the disease is going to manifest itself once you are bitten. It breaks out on some people one way and on other people other ways. Take the case of Claude G. Leland, supervisor of libraries of the Board of Education. His eruption takes the form of a demand for the abolition or regulation of the Sunday comic supplements. He wants the "looney kid" pictures prohibited. They are undermining and vulgarizing our whole national life, so to speak, because they are insidiously corrupting and degrading our young and tender boys and girls, the future grown-ups of the nation. All, says Mr. Leland, all that educators and upholders can do to elevate the tastes and morals of the people is being undone by the cheap and sensational press. The case, therefore, appears to be hopeless in Mr. Leland's opinion unless the comic supplements are censored, obviously with Mr. Leland as head censor, as he has already formulated exact rules for the purpose. The malady resulting from the bite of the uplift bug always works out that way. It differs greatly in the sort of pus that collects in the pimples, but when the inflamed postules come to a head they always show the same distinguishing characteristic, causing a strange and intense itching sensation that can only be alleviated by giving the victim authority to become a regulator. All upholders itch to be regulators. In sober earnest if Mr. Leland could establish his "reform" and accomplish the censorship of the comic supplements, it would be a joke on the newspapers that the motion picture people could contemplate with with rare pleasure, for it has been these same newspapers with the comic supplements that



MAURICE COSTELLO, A VITAGRAPH LEADING MAN.

Maurice Costello, whose work as a local favorite for many years in Spooner's Stock company, the American Stock company at the Columbia Theatre, the Yorkville Stock company of Manhattan and Boyle's Stock company of Nashville, Tenn., has brought him into eminence as a leading man both

in juvenile and heavy characters, has newly distinguished himself as a star and feature in the Vitagraph "life portraits" which have made him known in all quarters of the globe. He is a valued member of the regular stock company of Vitagraph players.

lication), what is to become of our newspapers? Policemen used to claim that different types of crime occur in waves, and they blamed the newspapers. Lately the police have been laying their troubles to the motion pictures, with just about as much reason, for if motion pictures create crime, what are we to say of the daily press? A great fuss was recently made over a fairy story started somewhere that some unknown motion picture company was producing a film illustrating the shooting of Mayor Gaynor. There was a sudden stop to the indignation when it was discovered that the pictures were merely lantern slides, reproduced from what do you suppose? Why, from the photographs that had been printed in the daily papers. Pic-

rigidly denied the very existence of crime, past or present. Teaching or showing life in this manner would be like teaching the girl to swim if she would keep away from the water. It would be showing the wisdom of the ostrich. To paraphrase a recent remark by a distinguished gentleman, who declares that the pictures are all right—you can't sinify the American people, and you don't want to.

There is one way, in the opinion of this writer, to fairly judge just how far motion pictures should properly go in the realistic picturing of life in the form of dramatic stories, and that is to be guided by the consensus of opinion of the spectators. The people who go to the

have given most aid and comfort to the particular breed of uplifters who have been for so long harrying the motion pictures.

THE SPECTATOR

Elsewhere in this issue of *THE MIRROR* will be found a number of communications induced by the discussion of two weeks ago between *The Spectator* and

"Play Builder," regarding motion picture scenarios, picture acting and the matter of piracy. Among the communications is one from "Play Builder," in which he comes back valiantly. Let him and the other outside writers have the full stage this week; *The Spectator* will have no comments to offer. But next week, look out!

film denounced and described is a bullfight picture, wrongly attributed by *The World* to *Pathé*. This may be the film that was first shown in New York Sept. 20, 1909, was strongly denounced by *THE MIRROR*, and was withdrawn from exhibition in New York through the efforts of the S. P. C. A. and the National Board of Censorship. Later it was announced that the importer had withdrawn the film entirely from circulation, but it appears that it is now again in the hands of exhibitors. It was made by the L'illion Company of France and imported by the International (Murdock) Company of Chicago, now defunct. Some months later another bullfight film was issued by the New York Motion Picture Company and this was also strongly denounced by *THE MIRROR*. The film criticised under the title *The Bride of Arbas* and attributed to the Vitagraph Company cannot be recognised by that title nor by the description. The Vitagraph people say they never issued such a film. It is admittedly an old picture and is said to show a murder and a suicide. The film described as *The Moonshiners* was made by the Biograph Company about seven years ago and it has been out of print for nearly three years. It was not known that there was a copy in existence until *The World* dug it up. It was considered a wonderful picture in its day, and although it undoubtedly showed bloodshed it was never thought harmful. An unnamed picture attributed to Edison showing a woman tortured by three outlaws cannot be identified by the description. It is undoubtedly very old. The film called *The Darkest Hour*, by Gaumont, telling a story of robbery and murder, appears to be too old for identification. The Warwick picture, *The Escaped Lunatic*, is also old, and moreover, according to *The World*'s own description, is entirely harmless. It is certainly an excess of sensitiveness to object to the grimaces of an actor, however silly they may be. Thus we find six of the first nine denounced pictures so old that they do not come within the period during which claims are made to improved production, and in the case of only one of the six can the denunciation be undoubtedly endorsed. This leaves three modern pictures to be considered. *A Flirt Affliction*, by Essanay, is said to give undue prominence to a nervous affliction of a young woman. The picture is an entirely harmless farce, and *The World* only gets itself laughed at by many thousands of people for denouncing it as harmful. The Max Linder picture, showing the French comedian as an escaping Raffle, is also farcical and funny and, consequently, less objectionable in theme than *The World* represents. The remaining subject, *Attacked by Arapahoes* is not an Essanay as stated by *The World*, but a Kalem. It shows Indian fighting in the West during the middle of the last century, and is, therefore, more or less historical and instructive.

*The World* of Sept. 27 denounces and describes only three subjects, although two columns and a half of space are covered by the reports. There are, however, ten other films named by titles, apparently gained from posters outside of the theatre. Many of these posters are old stage melodrama lithographs, cross lined, and do not fairly describe the films. At the same time, such titles as *The Indian*, *The Convict*, and *The Moonshiner's Daughter* do not indicate anything specially vicious. Indeed, the only offense charged against *The Moonshiner's Daughter* appears to be that the showman advertised it with a cloth banner. How shocking! It is necessary, therefore, to consider only the three films specifically described by *The World*. First, *The Mexican's Jealousy*, produced by the New York Motion Picture Company July 20, 1910, is a Wild West melodrama, less thrilling than former stage melodramas, but contains a stabbing scene that evidently horrifies *The World* "investigator." It is not an ideal picture by any means, but it is not sufficiently offensive to base a "crusade" upon. The *Rose of Salem Town*, a late Biograph, reviewed elsewhere, is denounced because it

burning of a woman at the stake is indicated merely by implication, with no scene whatever showing the horror. The picture is in fact a high class dramatic production, showing with less brutality than school histories some of the results of the Salem persecutions for witchcraft. It is distinctly educational. To hold it up as unfit for public exhibition, as *The World* does, is to make *The World's* crusade appear ridiculous. The third of the three films attacked by description in *The World* of Sept. 27 is a story of Northern trappers and outlaws so old that it has no title. It may be bad or harmless; it is impossible to say. At any rate it does not represent present-day picture production.

In its issue of Sept. 28 *The World* states that its reporter visited twelve picture shows the previous day. Allowing an average of about six picture subjects to each show, this indicates that about seventy subjects were on exhibition at the shows mentioned. Of these seventy subjects *The World* finds eight to denounce. The first one criticised is an Edison, *From Tyranny to Freedom*, which according to *The World's* own description fails to reveal anything more serious than a Nihilist's wife being "flogged" by Russian officers and a Nihilist traitor being dragged "shrieking away." The "flogging" referred to is really a tame exhibition as *THE MIRROR* remembers it, and as to the "shrieking" the veracious investigator fails to tell us how he managed to hear it. A Biograph film, title not mentioned, telling a story of the French Revolution, is described in more lurid words than the film warrants, and the sentiment of forgiveness in the story is stirred over. What is called an *Essanay* but is really a Selig, entitled *Forgiven*, is described as showing the escape of a convict by hitting a guard over the head and later the convict's sister stealing from her husband. The story ends with confession and forgiveness. An *Ambrosio*, *A Fatal Vengeance*, is a tragic Italian film. A *Selig*, *The Dawn of Freedom*, issued March 14, is attributed to Lubin. It is a film purporting to show war scenes in Cuba, which are described by *The World* as "murder, fighting and arson." The reporter does not remark whether he would have all war scenes eliminated from films or would have them represented as Sunday-school pictures. "Another Lubin," as it is described, shows the robbery of a plantation paymaster by negroes and the pursuit and capture of the criminals. The final disposition of the captives is not shown in the pictures. *The Ranch Raiders*, a *Bison*, is described as showing the stealing of cattle and the capture of the cattle thieves, to whom, in the words of *The World*, "swift justice is meted out." *The Panther Hunt*, a *Pathé*, is a travel picture and the short scene in which a trapped panther is baited before being killed was criticised in *THE MIRROR*. The offensive scene could easily be cut out of the film and should be. In referring to this film, however, *The World* "investigator" could not resist repeating the misstatement about the bullfight picture, again attributing it to *Pathé Frères* and also referring to the ancient film showing a horse being backed over a cliff and falling to its death, which has been barred by American picture men for years.

In *The World* of Sept. 29 three houses are mentioned as having been visited and four films are described as objectionable. They are *The Sheriff*, a *Selig*, wrongly attributed to *Essanay*; *Vengeance*, an *Ambrosio*; *The Barchack Rider*, a *Pathé*, and *In the Fresno North*, another film wrongly attributed to *Essanay*. *The Sheriff*, in *The Fresno North*, and *Vengeance* show murder incidents of parts of the stories, two of them teaching moral lessons, but *The Barchack Rider* judged even by *The World* standard is singularly free from cause for complaint. An interesting feature of the Sept. 29 attack is a news story of a young man who had been a criminal and who reformed and went home to his mother as a result of seeing a "mother" picture in the film. Singularly enough, this good result of picture shows is used as an argument against the films, the plainly false assertion being made that the case is isolated, whereas it appears that similar cases of good influence must rarely become public, while every alleged case of a boy going wrong is bound to find its way into print.

The crusade article of Sept. 30 cited but one film, the vulgar Powers subject, *The Burlesque Queen*, which the investigators did not see. Quotations from *THE MIRROR* were used in describing this subject.

Saturday, Oct. 1, only one film is reported in a column article. It is said to be *The Senator*, but the name of the maker is not given. It shows up the horrors of the morphine evil very vividly, according to *The World* description, the Senator being a victim of the drug. The undoubtedly beneficial effect of films of this kind, of which there are a number in existence, would seem to call for praise rather than condemnation. However, it affords a fitting close for the first week of *The World's* crusade.

#### MR. BERSTYBACK IN AMERICA.

J. A. Berst, vice-president of *Pathé Frères* Company and American representative of that firm, is back from Paris, where he has been for the past month. Mr. Berst reports that the business of the company in all parts of the world is enjoying a heavy increase. The new American studio will be ready for occupancy Dec. 1.

#### FRANCESCA DA RIMINI IN FILMS.

The Vitagraph Company has in preparation an elaborate production of *Francesca da Rimini*, which will be issued in November.

SCENE FROM "FOR HER COUNTRY'S SAKE."

A Colonial War Story Announced for issue by the Selig Polyscope Company.



It must not be assumed, however, that *THE MIRROR* does not recognize the great

## SCENARIOS AND PIRACY

READERS OF "THE MIRROR" TAKE A HAND IN THE DISCUSSION.

"Play Builder" Returns to the Charge in Replaying to "The Mirror's" "Spectator"—A Picture Scenario Editor Tells Why Dramatists Fall Down in Picture Writing—A Scenario Writer Takes a Crack at the Picture Directors—Worthless English Pictures.

The discussion in *The Mirror* of two weeks ago between "Play Builder," a well-known dramatist, and "The Spectator," of *The Mirror* staff, has induced the following communications touching on points raised in the discussion. In *The Mirror* of Sept. 21 it was agreed by "Play Builder" and "The Spectator" that picture play scenarios are not paid for by the manufacturers at a high enough rate to attract the best literary talent, but there was disagreement regarding the matter of piracy, the relative ability of French and American players and to what constitutes true pantomime. All of these points and others are discussed below:

From a Picture Play Editor.

Editor of *The Dramatic Mirror*:

Sir.—In a recent issue "Play Builder" raises an issue and answers his own question. Dramatists are not coaxed to write pictures because they do not know anything about the relation of the camera to dramatic action, and their products are less effective when pictured than the crude work of some motion picture operator who thinks out an idea. Authors and dramatists are paid for their literary skill, but literary polish is not required in the preparation of picture plays, and it is a useless expense to pay for the scenario that is a literary gem but a pictorial failure. One of the things the picture editor has to guard himself against is the acceptance of a play "because it reads so well." One motion picture contributor writes the most delightful comedies on paper, but they seldom play out to equal expectation. It is not that playwrights and men who write fiction for a living do not write picture plays because of the smallness of the returns. They do not write—in the greater number of instances—because they cannot write a proper scenario and become discouraged long before they gain the proficiency that comes only from practice. There are hundreds of persons whose imaginations are lively, but who cannot write fiction because they lack the literary quality. For some years the head usher in one of the New York theatres supplied to a well-known author the ideas that made the writer famous, but he failed miserably when he tried to "go it alone" and put the ideas on paper himself. One of the regular contributors to this company cannot spell many of the simplest words, but he has good ideas and he averages \$80 each for those that are accepted. On the other hand, a well-known writer for the 15-cent magazines, who regards the pay as adequate, is unable to drop his literary habits and invariably writes a story instead of a play. About a year ago a member of the American Dramatists Club submitted from 25 to 30 scripts within a period of six months, and not one could be adapted to the camera, though the writer has at least two stage successes to his credit. The company with an alert editor does not have to pay fancy prices for scripts when genuinely good ideas are submitted in the rough by persons to whom the minimum of \$15 is affluence and the maximum \$40 equivalent to a half month's salary. Better still, these writers find at last an outlet for their ideas that is denied them in the printed forms and are able to put their talents to some use. Just in passing it might be mentioned that one of the dramatists mentioned by "Play Builder" as being indifferent to the picture play made violent efforts to break into the field through his agent last Fall, when his latest production had come an awful cropper.

As for cribbing ideas, few companies "lift" an idea bodily, though now and then it is done. More often the dramatist and the picture playwright derive their inspiration from the same antique source. "Play Builder's" wall seems to arise from the fact that he is not getting any of the money that is being made in motion pictures. If he could write good, practical picture plays he might have that chance, but not on the basis of a cent a foot per reel, which is what one dramatic author demanded.

PICTURE PLAY EDITOR.

One More from "Play Builder."

To the Spectator:

Sir.—I thank you for the space devoted to my communication in *re* the moving picture in its relation to the dramatist and the story writer. The points on which you agree with me obviously admit of no two opinions. Those on which we disagree we can discuss rationally, in the hope that our digressions may be interesting if not educational.

Imprimis: Spectator errs in thinking that I have been "misled" or "misinformed" (*etc.*). Whatever I have written or may write on this subject has been and will be the result of personal experience or observation. When my statements are specifically denied by the accused parties will be time enough for me to cite specific instances.

"Spectator's qualification of what constitutes piracy is scarcely to the point. It goes without saying that a man who is robbed must lose property before recovering the same, even though the purloiner be caught with the goods. Spectator takes exception to my statement that the French actor is by temperament and training peculiarly suited to pantomime work, and then proceeds to inform me that picture acting is not pantomime (*sic!*). If not pantomime, what is it? I used the word pantomime in its generic sense, not in its narrowed application to a specific or specialised class, such as the professional pantomimists. Drama consists of dialogue and action. Action is pantomime. Those portions of a play that are acted without dialogue are of necessity pantomime. Peaks of laughter, or rounds of applause are won by the lifting of an eyebrow, the leer of cunning, or a forceful gesture of repugnance or defiance. At the end of an act in Herne's drama of *Shore Acre*, after the last word has been spoken, the old lighthouse keeper occupies the stage for nearly five minutes putting the kitchen to rights, and then, candle in hand, climbs the stairs to his garret, closes the door in perfect silence, and the curtain falls. This scene is recognised as one of the most effective (because the most natural) in modern drama. This is pantomime. And in saying that the French actor (please note that I did not say the French pantomimist) is suited, by temperament and training, to the pantomimic work of the moving picture, I but stated a generally accepted truism.

I quite agree with Spectator's assertion that the professional pantomimist nearly always overacts in the moving picture.

Once more into the breach and I have done—for the current issue at least. Spectator asserts that ideas cannot be copyrighted (*sic!*). This is a knockout if it is true. But is it true? It appears to me that ideas are the very things for which writers and inventors have labored many years to secure the protection of adequate copyright laws.

The ideas may relate to the mechanical construction of a scene or to the logical sequence of incidents in the development of a play. Stage pictures, the movement of characters, the means employed to produce dramatic climax—all of these things, it appears to me, fall under the head of ideas.

And they are the property of the man who owns the copyright until the other fellow can produce evidence to satisfy a court that they had all been done by some one else in exactly the same way.

PLAY BUILDER.

From a Scenario Writer.

To the Spectator:

Sir.—Being of that now very large class who write for motion picture production, I read your column Sept. 21 with great interest. You say the stories might be improved. Very true. But what are we going to do when the scenario editors will only accept the silly and inane? The idea must be conventional and time-honored else no company will produce it. My best stories are always returned—it sounds ridiculous, but it is true. Some time ago I had a splendid idea, and after it was worked out it made what I considered an excellent scenario. I sent it to one company; it was returned with a very nice note; the idea was novel and clever, but it was too unconventional, the heroine might not win the sympathy of the audience, etc., etc. It came back to me six times before I could realize that it was not wanted. So I threw it into the trash basket, and the next day brought me a check for a story so utterly worthless that I had been ashamed to sign my name to it.

And another thing: A certain independent company bought a story of mine and in due time it was released. But, alas, for my poor idea! It was mutilated—I might almost say murdered. I could hardly recognize it as my own. The final scene, which was the biggest and most impressive (as I wrote it) had been changed into a lot of driveling and sentimental rot!

I have a little complaint to make. A very reliable trust company kept a scenario of mine for two months. They returned it in such a dilapidated state that it had to be held together with strips of gummed paper. Lines were crossed out, directions scribbled in, and the whole thing was so covered with blue pencil markings that it could scarcely be read.

Your articles are useful and helpful, and I trust that your column will exist for many a day. I have read many moving picture journals, but *The Mirror* is the only one that satisfies me; the judgments are so fair and unbiased.

Here's luck to you and to all those interested in that broad sphere, "The motion picture world."

Yours very sincerely, NICO.

From an Actor.

To the Spectator:

Sir.—You mention in the last issue of *The Mirror* that English scenarios are worth \$1 perhaps. Allow me, in my second letter to you, to say that I have just returned from abroad and during my stay I saw many motion pictures, among them English pictures galore of which we see absolutely none this side, for the simple reason that the stories are so poor and the pictures so badly put on and acted that there would be no demand for them.

In one case a girl played the part of a bad boy with a short wig. In one scene she appeared with her own long hair tucked under her hat (this I saw when the wind blew off this hat, and she plied it up, tucking her hair back under her hat with much difficulty and many glances at the director for instructions), while in all of the other scenes she wore the wig. And that film was released as finished! Have you ever been forced to review a film with anything as

raw as that in it manufactured by an American company?

And the stories! Well, they are as good (or as bad) as the actors. Worth \$1? Never! Two bob would be big money.

Faithfully yours, EDWIN AUGUST.

## STRONG DEFENSE OF FILMS.

John Collier, of the Censorship Committee, Replies to "The World" Attacks.

At the Yorkville Civic Forum Sept. 27, John Collier of the People's Institute and head of the National Board of Censorship replied to *The World* attacks and defended the censorship committee in its work. After pointing out that many films criticised are old ones, never seen by the censors, to which he might have added that certain others, issued by some of the independent companies were never submitted for censorship, he continued:

As for the pictures issued since the censorship began, the board stands squarely by its verdicts, which are reached by a committee of social workers, acting in a volunteer capacity and absolutely free from the taints of obligation of any kind to the mov-

ing picture business. A picture cannot be judged by the sensational or unimpressive description of it which may be published in a newspaper. Neither can it be judged by the flaming poster which may be hung in front of the show, for such posters generally have no relation to the picture whatever. I saw the *Passion Play* in moving pictures recently advertised by a poster showing the slope of a modern couple in evening clothes over a garden wall. The picture theatres on Fourteenth Street and the Bowery are offenders along this line.

When motion picture theatres are criticised for lack of precaution against fire, for bad air, and the like, this again is a concern of the local police, fire or building department of each city. In New York excellent work has been done in the past year toward the improvement of the picture shows and theatres generally, and the city departments ought to get credit for their progressive handling of a complicated problem. Much remains to be desired. We are assured by the Mayor's license bureau, by the license bureau of the Police Department, and by the bureau of violations of the Fire Department that any complaint against picture shows will be promptly investigated and remedied. At present all these departments are making more or less thorough, periodical inspections of all the picture shows in New York.

## Reviews of Licensed Films

*Rose o' Salem Town* (Biograph, Sept. 26).—The early Colonial atmosphere in this film is splendid—costume, scenery and even manners. It is a story of the witch burning days in Salem, Mass., and it is tragical enough to impart a faithful impression of that superstition-cursed period. There is a burning at the stake and a near-burning, but we get the former only by caption and implication, and the scenes are, therefore, not unduly nerve-racking. A girl and her mother are charged with being witches because the girl has repulsed the advances of a hypocritical Puritan. The mother is burned at the stake, although we do not see it, but the girl is supposed to. The girl is awaiting her turn when the Puritan makes his last appeal to her. She again repulses him and is dragged forth to be burned, but after the embers are lighted a young trapper, who has fallen in love with the girl, arrives with a party of friendly Indians and rescues her. The acting is excellent, especially the young woman and her mother, although it appears a trifle studied at the start. The film has more than the usual educational interest.

*Max Is Absent Minded* (Pathé, Sept. 26).—This reviewer confesses that Max Linder always pleases him regardless of the value of the farce in which he appears. In this film he is as amusing as ever in spite of a weak story that would drag woefully in any less capable hands. Max has trouble forgetting everything, even to his girl on the street, and he gets into a series of difficulties that are not very cleverly conceived but appear funny enough as Max Linder plays them. One pleasing feature of Linder's work in this film is the almost entire absence of playing to the camera.

*Colombo* (Pathé, Sept. 26).—Colored film showing scenes in Colombo and vicinity make this an interesting educational subject.

*The Old Swimmers' Hole* (Selig, Sept. 26).—Very good acting, especially by the old shoemaker and some of the boys, give a sense of reality to this film that is altogether satisfying. Some of the scenes toward the end, however, lack plausibility, and the early scenes are so disconnected that we have difficulty at first in getting the run of the story. It is melodrama with a touch of juvenile comedy. The old shoemaker gets his pension money and a nephew who is the town "bum" steals it and buries it near "the old swimmin' hole." A party of boys who have acquired a grudge against another boy because he is a "tattle tale" capture the disgraced lad and march him to the "swimmin' hole," where they command him "to dig his own grave," while they stand about with wooden daggers and watch him. Instead of digging his grave he digs up the stolen money, and the mystery is solved, ending in the arrest of the thief after he has rushed in on the boys and is about to make off with the cash. The last scene, as already stated, could have been made more convincing by making the story less improbable. It would have been more logical if the boys had followed the thief and observed him burying the plunder. In real life, too, the thief would have less trouble overcoming the boys.

*The Sheriff's Capture* (Lubin, Sept. 26).—This is frankly melodrama. An outlaw is seen to shoot the sheriff, but the would-be murderer is run to earth and we are left to presume that he gets his proper punishment according to law. The girl in the case gives aid to the sheriff after he is wounded, dragging him to the house by means of an old door and a horse. Then she summons cowboys, who capture the outlaws in a saloon and take them before the sheriff, who identifies them. The story ends with the bashful sheriff proposing to the girl by pinning a note on her door asking her to hang out a handkerchief if she will have him. The handkerchief is forthcoming. The acting is mostly satisfactory excepting in the saloon. The outlaws could surely have heard the cowboys approaching.

*The Footlights or the Farm* (Edison, Sept. 27).—There are pleasing features of reality about this story that almost compel us to forget the one improbable point

that mars the plot. A country girl comes to the city to go on the stage. The theatrical agency where she applies for an engagement is so faithfully drawn that one can almost name the agency and the lady who presides over its destinies. But it is difficult to accept her conduct in trying to place a raw country girl with two different dramatic managers who are engaging people in her office. An inexperienced country girl would have been told to go "back to the farm" in the first place, and no manager would have engaged her as this one is represented as doing, even though she should agree to furnish her own costume, which, by the way, is customary in any event. However, the manager forgets all about it and leaves town, and when the girl shows up for rehearsal she finds another actress in her place. Fortunately, her country lover has come to town to see her rehearse and is glad to take her back to her country home, where it is hoped she will remain until she has gained "road experience." It is to be feared that this story was written by an amateur, although the atmosphere is professional and the acting excellent.

*Over Mountain Passes* (Edison, Sept. 27).—This travel film shows interesting scenes in Peru, with the odd-looking llama in considerable numbers traversing the mountain roads.

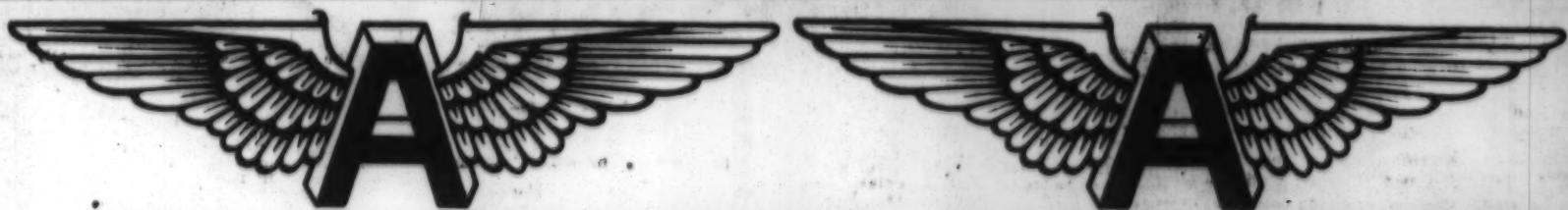
*The Sunken Submarine* (Gaumont, Sept. 27).—This is a remarkably well acted story and it has strong pathetic interest. A peasant family in France receives word from a favorite son that he has been assigned to a submarine and asking that they send him a hamper of food so that he can celebrate with his comrades. An old grandmother joyfully commences filling the hamper, but in the mean time other members of the family learn from a newspaper that the submarine has been lost at sea and all hands are drowned. They hesitate to break the news to the lovable old lady, but finally do so. In the midst of their mourning a telegram arrives from the lad that he had been changed to another vessel on the eve of sailing.

*Too Much Water* (Gaumont, Sept. 27).—Nonsensical farce with no probability whatever makes this film appear rather foolish. There are, however, a number of laughable incidents. An old chap during flood times prepares for the water raising in his house and goes to sleep. He has a bad dream of floods and rushes out to find his kitchen full of water because he had left the faucet turned on. However, he thinks the flood has arrived and promptly slides out of his window in his lifeboat and finds himself in his fountain.

*Her Adopted Parents* (Vitagraph, Sept. 27).—There is fine sentiment in this story, and it is out of the beaten track, so that it has more interest than one might imagine. It shows the love that a young woman retains for her dead parents and also the love that a destitute couple have for each other. The young woman, whose father and mother are dead, mourns their loss and goes to the country to live, buying a house from which an old couple has been evicted. The purchaser learns of the circumstance and brings the old lady from the almshouse to live with her, but the latter cannot remain separated from her husband and she goes back to join him. She is followed by the young woman, who now prevails on both man and wife to come with her to live as her adopted parents.

*Hank and Lank* (Essanay, Sept. 28).—The value of serial farces in which the same characters are introduced in different incidents is well illustrated in this film. The story itself doesn't amount to much, but spectators express pleasure when they see the title flashed on the screen and they give the picture more laughing attention than would otherwise have been the case. In this short film Hank pretends to fall into a coal hole and the janitor of the building pays him handsomely not to prosecute. When Lank tries the same trick in front of another building he is caught at it and kicked out in disgrace.

*Curing a Masher* (Essanay, Sept. 28).



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—This is another snappy Essanay farce, built along lines that have been covered before. The masher is "taken in and done for" by a keen-witted female who permits him to pay for her numerous shopping purchases and carry them home for her, where he runs into her strapping big husband. The masher had a hard time getting up the four flights of stairs with his heavy load, but his time in getting downstairs was fast enough to make up for it. After that he lets all friendly females severely alone.

**The Heart of Edna Leslie** (Kalem, Sept. 28).—This society drama drags through a number of dull opening scenes in which a girl is betrothed to a foreign nobleman and then falls in love with an American youth. When it comes to a "show down" and both lovers resent her apparent duplicity, she goes into a faint and wakes up with her memory gone. She is finally brought to her senses when the American lover takes her walking in the old scenes where she had formerly lost her heart to him. The story is so highly improbable and devoid of sympathetic interest that the really good acting of the principals is lost.

**The Hoodoo** (Pathé, Sept. 28).—This is another Pathé American film constructed along lines of French farce. It is lively and has plenty of fun in it, due to the energetic acting of the large company of players, but it is so entirely lacking in plausibility as to invite little attempt at serious criticism. A young fellow inherits an image from his dead uncle, and it proves to be a "hoodoo," getting him into all sorts of trouble. He tries to get rid of it, but it always comes back to him, one of these occasions being when a policeman and a crowd chase him with the old-time results. At last he and his girl smash the image and find a number of diamonds and a map showing where there is a mine with a lot more.

**A Plucky American Girl** (Melles, Sept. 29).—If this film had been seen by World investigators it would have furnished food for at least a column of denunciation. Nevertheless it is a film that proves strikingly how melodramas depicting crime may be of great influence in the direction of law and justice. Train wreckers are seen making ready to wreck a train. They nearly kill a track walker and follow him to the signal tower where they serve the tower man to like treatment. It is all very realistic and convincing, except that the criminals behave in that stealthy "hiss, beware!" style that belongs only to cheap novels and bad stage melodramas. Now comes the plucky girl. She is the daughter of the signal man. She goes for help on a hand car and telegraphs from another station to a larger town where the sheriff and his men are secured. This sheriff is an un-couth looking chap to be living twelve miles from New York, as one of the mile posts

indicates, but he gets to the scene in time to capture the outlaws before any harm is done. The part of the girl is admirably played and her success is warmly applauded by picture patrons, which shows where the popular sympathy lies and that it is her heroism that is the influencing element of the story.

**The Path of Duty** (Lubin, Sept. 29).—The path of duty leads but to matrimony. In this case he has constructed a plausible enough story to prove his theorem, and his company of actors have added every semblance of truthfulness to the various episodes that compose it. First, the setting is convincing. It is easy to believe that on a rock-bound coast where the breaking waves dash high a young man might fall in love with a fisherman's pretty daughter, and it is easy to believe that the shadow of a smuggler might fall across the path of their true love. It is less easy to believe that the smuggler, having been washed ashore half drowned, should so rapidly recover in the fisherman's cottage and should carelessly drop an incriminating paper on the floor. The rest, of course, is clear. The lover finds the paper and accuses the fisherman of smuggling. The girl captures the real smuggler when he returns to look for the paper, and a conventional reconciliation occurs. Before the melodrama gets into swing the action is especially pleasing in the roles of the young revenue officer, the old fisherman and the daughter.

**Examination Day at School** (Biograph, Sept. 29).—The dismissal and the reinstatement of the old schoolmaster, who was very much a favorite of his pupils, forms the nucleus of this story. His successor, in the interim, experienced all the sufferings that ingenuous childhood is able to inflict upon the object of its wrath, and succumbed without a struggle to their torments. The original trouble rose from a caricature of the visiting commissioner, inadvertently chalked up on the board by the artist of the school. The commissioner's anger was visited upon the unoffending head of the gentle old schoolmaster. When the contrite artist begged for his teacher's reinstatement, after the new teacher had failed at his post, the commissioner relented, so it all ended very happily with the doxology. The most effective scenes are the children's. They are spontaneous in their work. The other roles are conventional, and frequently little but caricatures. The film is obviously designed to interest children, and as such is successful, although many grown-ups who love children will enjoy it also.

**A Kentucky Pioneer** (Selig, Sept. 29).—The backwoods drama doesn't usually call for much finesse in acting, but it does require vivacity and energy. Those are the

qualities of A Kentucky Pioneer. It tells the usual frontier narrative in the usual way, which will be entertaining to those not satisfied with this sort of drama. The crafty Indian falls in love with the bride-elect, saves her from a bear, and carries her away to his wigwam. His squaw, justly jealous, released the prisoner in the night and assisted her in escaping to the arms of her lover. A wedding under the greenwood tree finishes the story to the satisfaction of the spectators. As the action is carried on in the period of full skirts, lace kerchiefs, pantaloons, coon-skin caps, repeating rifles, wampum belts and what-not, there is plenty of the picturesque; however, much of an anachronism it may be. The opportune meeting of the squaw and her beneficiary with the pursuing white men is so nicely fortuitous that it reminds one of the brawls under the Hudson River from the two sides simultaneously. So expert were the engineers that the boring shells fitted together, when they met, to the fraction of an inch.

**A Home Melody** (Vitagraph, Sept. 30).—Here is a dramatic film that is remarkably well acted, but that has no particular point. A mother, believing her child to be drowned, is crazed; she wanders away, searching for the little girl, who is really safe with her father all the time. The mother, who finally turns up playing a harp on the street, is restored to sanity by a familiar old song that she used to play at home. The weakness in the plot is that the mother suffers for her daughter's disobedience. The little girl went boating—or started to—contrary to her mother's command. The punishment doesn't fall where it belongs, and it doesn't fall in any just proportion. The acting, however, makes the roles very realistic; the mother's part was exceptionally well executed during her search, and the child was no less effective.

**Onoka's Vow** (Edison, Sept. 30).—Any one who is interested in or familiar with the early history of Darienfield, Mass., cannot fail to enjoy this film, reproducing scenes from the early history of the quiet old town on the bank of the Connecticut. Herbert H. Streeter, the author of this Colonial tale, takes his guests for a view of the Bloody Brook monument, on the site of the ambuscade, and then introduces them to George Sheldon, the venerable historian who tells the ensuing tale. When Thomas Lothrop was conveying ox teams from Hadley, his cavalcade was cut to pieces at a stream ever since known as Bloody Brook. Uncagoog, a friendly Indian, saved Jonathan Smith, but lost his own life in doing so. He pledged his son to unwavering loyalty to the Smiths. This son, Onoka, grown to manhood, kept his vow in 1704 by rescuing Jonathan Smith's daughter Ruth, after she had been captured by the Narragansett

Indians. Although the story does not call for much individual acting, it is most effective. The management of large groups and the excellent use of figures in the distance lend much reality. The winter scenes, with snow on the ground and trees bare of leaves, are almost unique in the moving picture world. Artistically they rival the best that has been done. The film is a valuable historical document.

**The Sick Baby** (Pathé, Sept. 30).—This is a sort of Christmas story; at least, it has a Santa Claus ending. The wealthy philanthropist, laden with all sorts of food and medicine, turns up in time to save the sick baby's life, after the benighted father has all but killed it. This modern Santa Claus became a benevolent gentleman only after the child's mother returned to him his pocketbook, which she had stolen. The acting in the three main roles—the mother, the husband, and the wealthy man—is realistic to a degree. In fact, the father in his drunken frenzy is a ghastly success of realism; his atrocities make one shiver with discomfort. Despite its conclusion, the film is not a pleasant one; it is too cordial in details, although it is excellently staged. The outdoor scenes in the storm are also notable.

**A High Speed Biker** (Gaumont, Oct. 1).—This exaggerated farce hardly deserves the dignity of a review. A certain class of spectators find amusement in it, but others find it only silly. A bicycle rider, delivering orders for a merchant, has numerous adventures, in which he has some dangerous falls.

**The Diver's Honor** (Gaumont, Oct. 1).—The acting in this film is very fine, and it is put on with excellent judgment except in the scenes where the diver is supposed to be under water and about to enter the submarine. His movements are then more rapid and unimpeded than would be natural under those circumstances. The diver had gone down to help raise a sunken submarine and was intending to secure certain secret papers of great value to the Government and sell them to the agents of a foreign power, but the diver's father learns of the intended treachery and joining his son at the bottom of the sea prevents the traitorous act, though at the cost of the son's life.

**Who Owns the Rug?** (Pathé, Oct. 1).—This is a farce by the Pathé American players, and although shallow in story it no doubt pleases certain picture patrons. All the trouble comes from a rug agent who sells a rug to a woman, steals the rug and sells it to another woman, steals the rug again and sells it to a third woman. Then the three women get into a series of squabbles over the ownership of the rug, which is finally ended with all hands chasing the rug man. This last named individual failed to make the part at all convincing.

ing during the incidents of stealing the rug, and the manner in which the women after purchasing the rug left it carefully on the steps to be stolen failed to carry conviction, so that on the whole the farce appeared too forced to be effective.

**The Bachelor and the Baby** (Vitagraph, Oct. 1).—Excellent acting and a stirring story make this a very effective film. The plot, however, is not altogether new, being too similar to *Bootsie's Baby*, recently produced, to escape comparison. The bachelor in this story is not, however, an army officer. The baby is left secretly in his apartment after its father has called on a friendly visit. The mother of the baby having been deserted by the father and seeing his enter the bachelor's apartment believes it is his home and succeeds in entering with

the child. Later, after she has disappeared, the bachelor has a call from his fiancée and her mother, who find the baby and jump at once to the wrong conclusion, declaring the engagement off. The bachelor having lost his girl makes the best of it and keeps the child, getting his reward some years later when the mother turns up, recognizes the boy by a ring she had tied around his neck, and finally marries the bachelor. The part of the boy is taken by a little chap who has appeared frequently in Vitagraph pictures and whose work is a marvel of unconscious ability.

**Southern Twins** (Pathé, Oct. 1).—The scenes shown in this film are unusually interesting. One of the scenes shows a cobra with a vivid reality that is quite remarkable.

## Reviews of Independent Films

**Home Made Mince Pie** (Thanhouser, Sept. 27).—This is the old story of too many cooks, and it is quite funny after the first scenes are out of the way. The early part of the film takes too much time with trivial details leading up to the final situation. The lady of the house has the cook make a mince pie for a dinner. She expects a church deacon and other guests, and is anxious to have the pie be a credit to the house. So she orders brandy put in the pie. By very clever handling every member of the family puts in a little brandy, with the result that the pie's potent influence makes all the guests tipsy. A weak point in the story is the fact that the pie is cut into eight small pieces, making it difficult to believe in its remarkable power. Two pies would have been as easy to make as one and would have been more convincing. The character parts are all well taken, although the cook would have been better if she had not seized so many opportunities to look directly at the camera.

**Oh, You Wives!** (Powers, Sept. 27).—There is some amusement in this rather forced farce, the acting being quite satisfactory. A bogus lord advertises for an American heiress to marry him and gets a number of replies. He accepts one of the applicants but finds her supplied with too many kids and makes his escape, changing his appearance by shaving off part of his beard. Then we see him married to another applicant who is unsatisfactory, and again he escapes and changes his appearance. In this way he marries four women, but he finally comes to grief when he refuses to pay his assistant and the latter summons all the wives, who have him dragged away to prison.

**The Taming of Buck** (Powers, Sept. 27).—This story starts all right for a cowboy farce, but does not hold out with sufficient verve and wit to prove a success. Buck is a bad man who "shoots up" the bar and the person who starts in to tame him is the new school teacher, an attractive girl. After taking his gun away from him and leading us to believe she is going to turn on him with feminine wiles, the story comes into one of mere melodramatic scenes, and most improbable chance at that. Buck goes to sleep on a bench where there happens to be a tide, although the scenes are in cattle country. The tide rises, Buck is nearly drowned, the girl rescues him, and the result is that he suddenly becomes reformed.

**New Jones Won the Championship** (Luz, Sept. 29).—This bicycle race is extremely comic, and certainly the balding Mr. Jones does his best to make it come to the point of winning the contest and admit his intention. He falls off and interrupts the whole party almost at the start, he goes swimming, he rides down hill, he falls into the canal once and is above all again, he rides into a party of girls, he rides into a restaurant—in fact, he has no ride from Ghent to Aix is scarce to be mentioned in the same breath with Mr. Jones' exploits. He did the most remarkable acrobatic stunts, and should have been sufficiently battered when he bumped into the finishing stand to deserve whatever reward he won. The narrative is absolutely wonderful, but Mr. Jones is an amazing as he was made of India rubber.

**Kindness Abused and Its Results** (Luz, Sept. 29).—The makers should not intend that the moral of this film should escape the spectator, even if the spectator enjoyed the deepest intelligence on record: hence the title. After seeing the vicissitudes in the life of this woodchopper any one will learn to be more charitable, lest his magic wand be taken away from him by the very ones who bestowed it. As a woodchopper the hero was a very decent sort of a man, willing to share his humble home and his crust of bread with strangers. After they left the magic wand as a token of gratitude the hero conducted himself in a most unseemly and uncharitable wise toward the poor. Obviously he deserved to lose the rod. No doubt the loss of his wealth necessitated the loss of his ugly disposition, because poverty invariably engenders sympathy for fellow beings. At any rate, the poor people in films are invariably the noble-hearted ones; they wear their misery with much better grace than the rich wear their wealth. The acting is excellent.

**Annie** (Imp., Sept. 29).—Love at first sight, jealousy, a call to the Philippines, sudden marriage, parental displeasure, a lively chase, a reconciliation, a return from the Philippines, and the usual embraces are the groundwork for this conventional tale. Some of the details are less usual, however. For instance, when the summons comes for the hero to go to the

Philippines, his mother without an instant's delay produces the alligator-skin suitcase, already packed against just such an emergency, and his father with equal haste brings forth the coat. The two villains of the story destroy all records of the marriage with celerity and dispatch. Just what good it is going to do no one can tell, as nothing ever comes of it. Annie leaves her child at the dead of night in a box at the back door, along with the milk bottles, where her husband's parents immediately find the infant. This event was evidently indelibly stamped on his infantile mind, for two years later when he has grown to amazing stature, he remembers his mother perfectly. The leading actress deserves better material to work with. She and her soldier husband are superior to the demands of the film.

**A Schoolmarm's Ride for Life** (Defender, Sept. 29).—The schoolmarm did not ride for her own life; she rode to save a man whom she had jilted years before, although she did not discover his identity until after the deed was done. Then she was ready to make up, because he had manifestly mended his ways since he had reeled drunkenly into her presence and she had given him his come. Meanwhile he had turned into a successful miner, and she had tried to drown her grief by teaching school in the same town. She was a woman of great presence of mind, because she took down the dying outlaw's confession on paper and made him sign it before he rolled over dead. It was this signature that freed her former lover's neck from the tightening noose, for it proved that he was not guilty of robbing the mail coach. The best acting is done by the lively comedian in the robbery scene. The rest of the work is necessarily more or less blighted by the impossibility of the plot. The photography and the stage management, however, are notably effective.

**Giovanni d'Medicis** (Cines, Sept. 30).—This narrative is lavishly staged, excellently acted, and splendidly managed. It is the account of one of those fiery love affairs that embellish the history of the Italian Renaissance, the well-known story of Giovanni d'Medicis and his amorous and military exploits. Having been surprised in his clandestine visits to Emma, Giovanni proceeded to sack Caravaggio and take his bride by force. In the tumult he murdered Emma's mother, and the girl repudiated his advances to enter a convent. They met only once more; Giovanni, mortally wounded in battle, summoned her to his bedside. So far as the acting is concerned, this is the weakest scene. Emma, having had the training of a nun, should have been calmer, less the toy of her emotions. An actress can express deep feeling quite as well by repression as by superfluous agonizing. The film, as a whole, conveys a feeling of the warmth of life during the Renaissance, and vivifies those years with great truthfulness and sincerity.

**The Ranch Raiders** (Bison, Sept. 30).—This film is almost negligible so far as the plot is concerned. Rustlers run off with a herd of horses, ranchers pursue the thieves and shoot them. That's all. The interest centers in the horsemanship of the pursued and the pursuers, and in the special ability of the splendid "Snowball," a white horse.

**Dots and Dashes** (Thanhouser, Sept. 30).—The villain locks the hero into a vault and the heroine lets him out. She learns the combination from the hero by means of the telegraph code; hence the title. The story is clear and interesting, and the acting is excellent. Perhaps the best actress of the lot is the vivacious scrubwoman, although she has the easy comic role. Good as the acting is, it does not cover up several improbabilities in the plot. It takes the hero a marvelously short time to find out who has been tampering with the books of the company, and he foolishly lets the villain lock the vault doors upon him. A real girl would never have set out to find her escort to the theatre, even if he was late; least of all would she have gone unchaperoned to the office at night. The villain would not have returned to discover the fate of the hero; he would lose no time in getting miles away from the scene of his crime. Dots and Dashes is well mounted.

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## FILMS



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A New Film by Our New Western Stock Company

RELEASE OF SATURDAY, OCT. 8

### "THE BEARDED BANDIT"

Jim Connors, a respected Western ranchman, is at the same time the mysterious "bearded bandit" with a price on his head. Shot at a gambling table, he confesses his wrongs to his daughter that she may claim the reward, but in loyalty to her father's memory she destroys the evidence he had given her. The length of the film is approximately 950 feet.

GET THE POSTER.

### OH, JOY! HANK AND LANK AGAIN

RELEASE OF WEDNESDAY, OCT. 12

HANK AND LANK—They Get Wise to a New Scheme

(Length approx. 902 feet.)

The Hank and Lank comedies have already gained a wide popularity and the picture fass are watching for each new release. This film is a genuine scream—the funniest Hank and Lank we have yet issued.

Released with  
"PAPA'S FIRST  
OUTING"

(Length approx. 898 feet.)

A rapid-fire farce comedy, novel in plot, with spirited and convincing acting, and uproariously funny situations. With "Hank and Lank" this reel is one of the funniest of our recent comedy releases.

### ANNOUNCEMENT

Watch for the Essanay Guide of next issue. It will contain the new name for the moving picture theatres and also the name of the winner in the Essanay New Name Contest.

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## THE CLOWN AND THE MINISTER

Released Monday, October 10



One of those convincing stories of church and stage that grip the interest while sounding a note of accuracy that is not to be denied. The little troupe of barnstormers come to a mining camp. The noisy hotel is no place for the clown's sick child and the minister takes them in. The child approaches the crisis of her disease sleeping in the clown's arms. To rouse her would result fatally, but the cowboys demand the clown. To gain time the minister assumes the make-up, and the child lives. Length, about 950 feet.

### LIZ'S CAREER

Released Thursday, October 13

Liz went to the city to earn the money for the mortgage that she might not have to wed Deacon Sloane. She wasn't exactly the sort you would expect to make a lot of money, but she came back tricked out in glad rags and a wad of money that was more than enough to fix the mortgage up. You never could guess how she did it. Length, about 950 feet.

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the first releases of the new company will be looked for with lively anticipation.

## LICENSED FILM RELEASES.

Oct. 8, 1910.

Foot.	(Edison) Song that Reaches His Heart.
	Drama ..... 1000
(Bio.) Lover's Mill.	
(Bio.) Three Friends.	
	Oct. 12, 1910.
(Pathé) Mouloua Islanda. Com. 490	(Pathé) Summer Flirtation.
(Selig) Cold Storage Romance. Com. 450	(S. and A.) Hank and Lank (No. 3).
(Selig) My Friend, the Doctor. Com. 900	Com. 302
(Lubin) Baggage Smasher. Drama. 900	(S. and A.) Papa's First Outing. Com. 696
Oct. 4, 1910.	(Kalem) Forty-five Minutes from Broadway. Com. 802
(Vita.) Ransomed. Drama. 908	(Urban) Poised by a Cigarette. 802
(Edison) More Than His Duty. Drama. 1000	Oct. 12, 1910.
(Gau.) Little Acrobat. Drama. 900	(Bio.) Lucky Toothache. Com. 570
(Gau.) Fiance and Dog. Com. 900	(Selig) Golden Harvest Time. Drama 980
Oct. 8, 1910.	(Lubin) (Not reported).
(Pathé) Mirth and Sorrow. Drama. 575	(Melles) Out for Mischief. Com. 950
(Pathé) Trades in Bombay. Scenic. 410	Oct. 14, 1910.
(S. and A.) On Account of a Lie. Com. 1000	(Pathé) Werther. Drama. 892
(Kalem) Engineer's Sweetheart. Drama. 1000	(Kalem) Winona. 990
(Urban) Dishonest Steward. Drama. 900	(Edison) Stolen Father. 900
(Lubin) Gold Flend. Com. 350	(Edison) Chuncho Indians. 900
Oct. 8, 1910.	(Vita.) On the Doorsteps. Com. 800
(Bio.) Gold Necklace. Com. 576	Oct. 15, 1910.
(Bio.) Hubby Got a Raise. Com. 416	(Pathé) Aeroplanes. 800
Drama. 1000	(S. and A.) Cowboy's Mother-in-Law. Com. 1000
(Lubin) Woman's Vanity. Com. 600	(Vita.) The Legacy. 900
(Melles) Billy's Sister. Drama. 950	(Gau.) Romance of a Necklace. 900
Oct. 7, 1910.	
(Pathé) Life for Love. Drama. 351	
(Pathé) Slitty Jim. Com. 683	
(Edison) Bumptious Plays Ball. 900	
(Edison) Farmer's Daughter. 900	
(Kalem) Big Elk's Turn-Down. Drama 930	
(Vita.) Last of the Saxons. Drama. 1007	
Oct. 8, 1910.	
(Pathé) Indian's Gratitude. Drama. 900	
(S. and A.) Bearded Bandit. Drama. 1000	
(Vita.) Sage, Cherub and Widow. Com. 900	
(Gau.) Dunce's Cap. Drama. 900	
(Gau.) Skier Training. Topical. 900	
Oct. 10, 1910.	
(Bio.) Chink at Golden Gulch. Drama 998	
(Pathé) The Stigma. Drama. 630	
(Pathé) Betty is Punished. Com. 351	
(Selig) The Sanitarium. Com. 1000	
(Lubin) Clown and Minister. 900	
Oct. 11, 1910.	
(Vita.) Actors' Fund Field Day. Scenic. 900	
(Vita.) Brother Man. Drama. 900	

## ANOTHER SELIG STAR FILM.

The Selig Polyscope Company, which is soon to issue an important feature film, Justinian and Theodora, the scenario of which was written by Elbert Hubbard, is at work on another star production, Neil Burgess' County Fair, all picture rights for which were recently purchased from the Burgess estate.

## ANOTHER "VITAGRAPH GIRL" RECEPTION.

Florence Turner, better known in the films as "the Vitagraph girl," was given a reception Sept. 26 at the Park Row Theatre. Nothing but Vitagraph subjects were run, and Miss Turner was personally presented to the crowded house and made a few well-chosen remarks which were warmly applauded.

For other Motion Picture News see page 14.

**SELIG**

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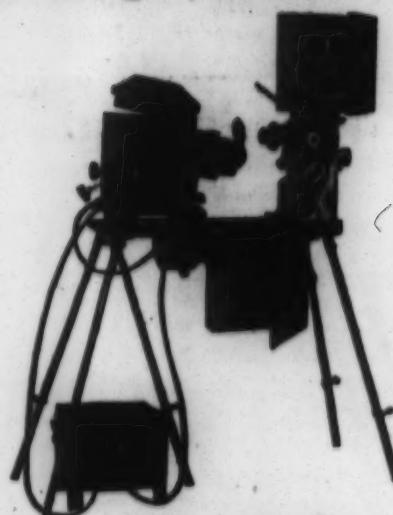


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Foot.	(Edison) Song that Reaches His Heart.
	Drama ..... 1000
(Bio.) Lover's Mill.	
(Bio.) Three Friends.	
	Oct. 12, 1910.
(Pathé) Summer Flirtation.	
(S. and A.) Hank and Lank (No. 3).	
Com. 302	
(S. and A.) Papa's First Outing. Com. 696	
(Kalem) Forty-five Minutes from Broadway. Com. 802	
(Urban) Poised by a Cigarette. 802	
Oct. 12, 1910.	
(Bio.) Lucky Toothache. Com. 570	
(Selig) Golden Harvest Time. Drama 980	
(Lubin) (Not reported).	
(Melles) Out for Mischief. Com. 950	
Oct. 14, 1910.	
(Pathé) Werther. Drama. 892	
(Kalem) Winona. 990	
(Edison) Stolen Father. 900	
(Edison) Chuncho Indians. 900	
(Vita.) On the Doorsteps. Com. 800	
Oct. 15, 1910.	
(Pathé) Aeroplanes. 800	
(S. and A.) Cowboy's Mother-in-Law. Com. 1000	
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OCTOBER 13, 1910

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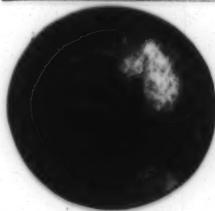
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